

ART DIGEST

116 EAST 59TH STREET • NEW YORK 22, N. Y. • PLAZA 9-7621

March 1, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Many people have suggested to us that ART DIGEST should have a symposium on "The Role of the Dealer." We are planning to run this symposium in the April 1 issue and I hope that you will want to be one of our contributors for I know that you have thought about the subject very much and I think that you can make a valuable contribution to the symposium.

Contributions are limited to 500 words because of space problems and our deadline is March 23. I realize that this will not give you too much time however, I hope that you will be able to do it.

Contributors can write on any one of the questions or on all five or they can write on the general subject of "The Role of the Dealer."

The questions are as follows:

1. Is there a conflict between the dealer's artistic convictions and commercial survival?
2. Do dealers cause trends?
3. To what extent can dealers afford to support new talent?
4. Do high prices discourage potential collectors and greater sales?
5. What are the advantages of the French system over the consignment system? How can the dealer best encourage creative productivity of the artist?

I would appreciate hearing from you at your earliest convenience whether you will be able to contribute to the symposium. Thanking you in advance,

Best wishes,

Jonathan Marshall
Jonathan Marshall
Publisher

Feel free to say anything
to the questions.
JM:bjs

even if it does not pertain directly

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March 5, 1954

Mr. Thomas C. Howe, Jr., Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco 21, California

Dear Mr. Howe:

A few days ago I received a letter from Dorothy
Franzblau of San Francisco stating that she is
planning to open a gallery in that town for the
purpose of displaying the work of artists of the
Eastern part of the United States.

As an old veteran, I am always eager to help the
younger generation with their gallery problems,
but my experience with out of town galleries of
this type has been most unfortunate, particularly
in collecting for pictures sold by these galleries
or having the objects returned in good condition.

Before I write Miss Franzblau, I am taking the
liberty of asking you whether you know anything
about this person, and what your reactions are in
connection with her stability, responsibility and
prospect of running a gallery.

I cannot tell you how grateful I shall be for your
help to me and particularly to her. And, when are
you coming to New York? It has been a mighty long
time since I have had the pleasure of seeing you.

Sincerely yours

WHL:la

March 13, 1954

Mr. Oliver B. James
Attorney and Counsellor at Law
Suite 800 Security Building
Phoenix, Arizona

Dear Mr. James:

As an amusing coincidence both your letters and
both Byrnes' arrived simultaneously yesterday.
Jimmy is thoroughly delighted with your friendliness
and expressed great enthusiasm for you and your
collection. I feel that for the first time
Colorado Springs will have a live and individual
character and I am so glad that you are cooperating.

Regarding the Davis, the painting listed as
#12 in the catalogue, "Eye Level", was not
completed for the show and if it is in the broad
plane style I shall communicate with you or send
you a photograph when it arrives. You will note
it is small in dimension.

I am so sorry that you cannot see this exhibition.
It is really a tremendous experience.

Sincerely yours,

EGH:ah

MUSEUM OF INTERNATIONAL FOLK ART

S A N T A F E , N E W M E X I C O , U . S . A .

March 4, 1954

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Dr. Inverarity has asked me to answer your letter of February 25, as he is, at present, too busy and upset to do so himself. The middle of this last month, he was abruptly discharged from his position as Director of this museum, with no warning, and no reason given. No valid reason has yet been stated by the Museum authorities, I am making this explanation as a member of the staff, sympathetic to Dr. Inverarity and as bewildered as he about this development. Three of us are resigning in protest over the situation. I mention this for your information, and not as an indiscretion, as the story has appeared in various newspapers, including the Chicago Tribune, and the New York Times. You may have seen it in the latter paper.

I am not informed on the subject which your letter referred to, so can not answer your questions. I gather that it refers to American folk art which this institution might acquire by purchase. I would suggest that you wait a few months and take the matter up with the next director employed by this museum.

Very truly yours,

Frances R. Reynolds

Frances R. Reynolds
Curator

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UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

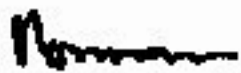
26 March 1954

Dear Mrs. Halpert:

Just after writing you I received a call from Mr. Kingman in Omaha. He informed me that one of his trustees wished to buy the Georgia O'Keeffe, "Indian Beads" for presentation to the Museum. I instructed him to make payment through the Nebraska Art Association. Would you send your bill to Mr. Fred Wells, Wells and Frost, 1334 O Street, Lincoln.

It is nice that our show can function as an outlet for Omaha as well as Lincoln. Gene and I are hopeful that one day soon it can be shown in both cities.

Sincerely,


Norman A. Geske
Acting Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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Mr. Jean Paul Slusser

February 24, 1954

to reproduce a as condioom and not the its
museum: yuined-him of theuo degnote and
being."

Biographical notes are enclosed but since still in
not retain any record on his estate the list of names
is quite incomplete.

My best regards.

Mr. Jean Paul Slusser, Director
Museum of Art
University of Michigan
Ann Arbor, Michigan

Dear Mr. Slusser:

Thank you for your letter.

Indeed I shall be very glad to send the Dove painting
to you and am now enclosing the on approval slip. If
you should decide on the picture, I shall get in touch
with the Estate to see whether we can give you percent-
age allowance on it.

Have you by any chance seen a copy of PERSPECTIVES, issue
#2, containing an article by Goldwater and a number of ill-
ustrations, all relating to Arthur Dove. Your committee
might be interested in seeing a copy of this. Also, unfor-
tunately I have nothing but the one copy in our book, there
is a very interesting foreword on the catalogue of the
Dove-Shaeler exhibition held at the Houston Society of
Contemporary Art. The following statement by Alfred Barr
may also be passed on to the committee:

One of the most striking developments in 20th
century American painting is the rise during the
past ten years of the movement which has been
called variously abstract expressionism, symbolic
abstraction, or romantic abstraction. The leaders
in the movement have been Klee, Arp, Masson and
Miro, and by such Americans as Tobey and Dove.

Arthur Dove, especially, anticipates by 35 years
the current interest in a kind of abstraction
which depends for its effect upon free, fluent
form and color informed by a deep, poetic feel-
ing for nature. During the 20's and 30's, when
cubism, social realism and "American scenism"
contested the field, Dove painted and comparative
neglect. Now, five years after his death, he should
be honored not only for the quality of his lonely

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DES MOINES ART CENTER

Feb. 26, 1954

Dear Edith:

It is kind of you to send
me a personal note of invitation
to the Stuart Davis opening March 1
- would that I were free to
a bird to come then - But
as I am coming soon, I shall
get to see the show if not
the opening:

I hope to leave here
Friday P.M. ^{March} 5th for a
few days in N.Y. before going
on to Richmond to face my
public: for two talks & radio
interviews March 12 and 13
(over)

GREENWOOD PARK
DES MOINES 12, IOWA

Rest Harrow
6212 Balclava Street
Vancouver B.C. Canada.

27th Feb 1954

Edith Gregor Halpert,
Director
The Downtown Gallery.
32 East 57 Street.
New York 22. N.Y.

Dear Mr Halpert

I am in receipt of your letter
of Feb 16th informing me that my letter to
the Academy of Arts & Letters has been sent
to you as agent for the Estate of John Marin.

As a result, I have informed the Curator
of the Art Gallery of Vancouver, 1145 Georgia St.
Vancouver B.C. that there is a possibility
that a Marin exhibition may travel through
the Western States. He, in turn, is ^{sending} you
information of the Vancouver gallery which
will, I hope, make it possible for Vancouver
to be on any circuit moving westward.
(Seattle is our nearest neighbouring gallery).

Thanking you for your kind letter.

Sincerely

Charles H. Scott

March 4, 1954

Mr. Charles Russell Snyder
641 Hudson Street
New York, N. Y.

Dear Mr. Snyder:

As you probably know, we have arranged with Charles Alan to take a group of the artists formerly associated with us.

At the moment we have to send a final report to each artist regarding outstanding accounts and I am writing to you to ascertain when you plan to pay the balance of \$73.75 due since December of 1952, about fifteen months.

I am in an embarrassing position of being obliged to ask you to send me a letter indicating exactly how you plan to take care of the balance and shall be most grateful for a prompt reply.

Sincerely yours

BCH:la

*Payment completed
10/27/54*

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February 22, 1934

India

Museum of Modern Art
11 West 53 Street
New York, N. Y.

Mr. Carl O. Schielewind
Curator of Prints and Drawings
The Art Institute of Chicago
Chicago 3, Illinois

We shall remove from the frames all the drawings with the exception of the O'Keeffe, for the European exhibition. But, I presume that you will want the Shahn drawings for Chicago sent as is.

I am sorry to have to tell you that I am unable to see you on Friday morning. I am now enclosing a list for the European exhibition, together with the Chicago list of Shahn drawings which you are including in his one-man show. In addition to those you suggest the following to be borrowed from collectors:

I was happy to have obtained for you so many drawings for selection and am now enclosing a list for the European exhibition, together with the Chicago list of Shahn drawings which you are including in his one-man show. In addition to those you suggest the following to be borrowed from collectors:

Mr. John Barlow Martin
185 Maple Avenue
Highland Park, Ill.

Generalist Set #1 to #12

Mr. Leon Deane
77 West Washington Street
Chicago 3, Ill.

Richman Story Set #1 to #12

Mrs. Walter Paschke
Drake Hotel
Chicago, Illinois

Clarinet

Private Collection, N. Y. (He can include this in our shipment)

Summer

Mr. William Ward
310 East 21 Street
New York, N. Y.

Violinist &
Vanity

Mr. Alan Standt
404 East 25 Street
New York, N. Y.

Suzanna and the Elms

Mr. & Mrs. Ira Herbert
Park Lane Hotel
299 Park Avenue
New York, N. Y.

Porch with Two Figures

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NORWEGIAN EMBASSY

WASHINGTON 7, D. C.

February 26, 1954

Jnr: 314/54
Ref: 74/D

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

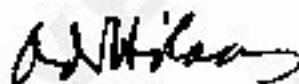
Dear Mrs. Halpert:

An exhibition of the outstanding Norwegian painter Per Krohg, who is represented in several of the museums both in Europe and in the United States, will open in New York on April 2, Philadelphia in May, Washington, D.C. in June, Seattle in September and in San Francisco in October-November.

This exhibition is under the sponsorship and protection of the Norwegian Embassy. It contains 40 paintings, several of them lent by the National Galleries in Stockholm, Copenhagen and Oslo.

We are now preparing a catalog and we will be very much obliged for your permission to use your name as sponsor.

Yours sincerely,



Odd Hølaas
Cultural Counselor

OH:rg

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CHICAGO 3, ILLINOIS

CHAIRMAN OF THE BOARD

March 18, 1954

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Acknowledging your letter of February 23rd, you have not accepted any defeat as far as I am concerned because it just so happens that I have not been able to take the time off when in New York to visit your gallery.

I have just returned from a rather extended trip that took me to Honolulu and then to Florida, where I delivered a convocation address at Florida Southern College. Now I am back in Chicago, trying to attend to our food business.

Some day I will surprise you and come to the gallery because, fortunately, it's not very far from the Waldorf-Astoria Hotel.

Sincerely yours,



Nathan Cummings
mh

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ELLIOTT, SHUTTLEWORTH & INGERSOLL

Miss Edith Halpert

-3-

March 6, 1954

The advantage of tax deduction allowable as to donors of paintings should not be overlooked and Coe will issue a receipt for the appraised value, either as furnished by the donor or as obtained by the college if so requested. This does not minimize the value of the contribution to Coe and makes possible an extension of donors' benevolences. It is not the cost but the present value that is deductible, and a total of 20% of income is allowable to individuals for philanthropic donations consisting of either money or property. The difference between cost and appraised value is frequently of considerable advantage.

Assistance in stimulating art interest is, as you so well know, particularly helpful to young painters as it develops potential customers and this is an additional benefit to the Art World of Coe's activities.

When we met you, the purchase of the Grant Wood drawing of "Daughters of the Revolution" at the recent Hildegarde sale was mentioned. This has been given to Coe. Edward G. Robinson has kindly consented to loan the painting for contemporaneous exhibition. Previously we acquired in Paris and donated to the College two paintings by young French artists, each of whom has one of his paintings purchased by the Paris Museum of Modern Art. A friend of ours in Paris also gave a modern painting. We also gave an extensive collection of Daumier lithographs. To this we expect to add a collection of Goya prints, early editions, and comprising practically his complete works in this medium. The prints are intended for temporary showing to fill in between painting exhibits as occasion permits.

A permanent collection of good paintings, particularly of American Art, is a main objective and I solicit your sympathetic participation. Such assistance will be an incentive to others and the project can be expected to snowball. The college will arrange for payment of crating and transportation charges, and recognition will be given in publicity and also by inscription.

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c o n t e m p o r a r y a r t s a s s o c i a t i o n
o f h o u s t o n i n c
3 0 2 d a l l a s a v e n u e
h o u s t o n 3 , t e x a s

February 25, 1954

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

The "Four Americans" exhibition, just concluded, and to which you so generously contributed, was a pronounced success. Attendance was not confined to the local public, as it turned out, but included many visiting collectors and interested persons from other parts of the country. We are well aware of the magnitude of your cooperation and we earnestly hope that the interest stimulated by the exhibition will come back to you and Mr. Shahn in a tangible manner.

Many thanks.

Sincerely,

Ralph A. Anderson, Jr.
Chairman: "Four Americans - from the
Real to the Abstract"

RAAjr:ES

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March 22, 1964

Miss Dorothy Miller, Curator
Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Dorothy:

It has just occurred to me that no mention is being made of the Downtown Gallery in connection with the Miles Spencer exhibition, and probably with the memorial show for Kuniyoshi. I may be wrong, but I got the impression from the fact that there were no credits even in the Henry McBride article and that we have received no clippings from our clipping bureau in connection with the exhibition already held.

Since we assisted you and since it is customary to credit the artists agent, I am calling your attention to this oversight. Will you please notify the future exhibitors.

Will you also have given to us the itinerary so I may know where the exhibitions are scheduled and when.

Many thanks for your cooperation.

Sincerely yours,

EOH:ah

F R A N K P E R L S G A L L E R Y

February 24, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Here is another mystery in connection with our physical inventory. A Mrs. Ben Feiner turned in to us a Triple Dip by BEN SHAHN for credit.

She tells us that she paid you on August 5, 1953 by check in the amount of \$75.00. It seems that lately Mrs. Feiner has received a statement from you in the amount of \$76.00.

I don't really know what to do. The only thing I know is that we have Mrs. Feiner's Triple Dip here, and that I will try to sell it for Mrs. Feiner's account -- except if I hear any objections from your direction. (*or did Barbara return it?*)

This is only part of my worries.

Sincerely yours,


Frank Perls

*No record
of any payment
from me*
FRP:ms

March 4, 1954

Mr. Harpo Marx
701 North Canon Drive
Beverly Hills, California

Dear Mr. Marx:

Many, many years ago we sold to you several early American paintings. One of these we repurchased subsequently and sent you a check promptly.

You still have (I hope) in your possession, "Woman at the Loom", and it occurred to me that you might be willing to part with this painting as well.

As you know I make up complete cross-section collections for museums and at the moment am very eager to have a painting of that type.

Would you let me know how you feel about the matter, and how about dropping in to say hello when you are in New York.

My best regards.

Sincerely yours

RM:la

JACK H. BERGER
3 EAST 71ST. STREET
NEW YORK CITY

March 19, 1954

The Downtown Gallery
32 East 51st. Street
New York City, N.Y.

Gentlemen:

This acknowledges receipt of your monthly statement dated March 1st.

You show a balance due you of \$618.00 for purchase of painting by Kuniyoshi. If you will check your records, you will find that the writer gave you a check in the amount of \$120.00 on February 3rd. The check # is 351; Thus your statement is incorrect and should have reflected a balance of \$498.00.

I am attaching hereto my check to your order in the amount of \$50.00 thus reducing the balance to a total of \$448.00 which I trust will be reflected in your April statement.

Very truly yours,

Jack H. Berger
Jack H. Berger

JHB/self
Encl:

*above
correct.*

Mr R
pd check to artist
March

| | |
|----------------|------|
| Amis. Purchase | 618. |
| check paid | 120 |
| 2/3/54 | |
| " " | 50 |
| 3/19/54 | |
| Rec'd | 170 |
| Balance | 448 |
| 3/20/54 | |

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 82ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

March 25, 1954

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have just returned to my office and heard from Miss Rena Lee about her conversation with you regarding the photographs for the catalogue. My choice was dictated chiefly by what was available as well as by what I thought would be interesting. I understand your reasons for advising a change in the selection, and we have just done so as you will see by the listing below. I am retaining the one lent by Mr. Vogel, Philadelphia, to whom we have committed ourselves:

- 1) Peaceable Kingdom (Worcester Museum, Worcester, Mass.)
- 2) Belshazzar's Feast (Mr. H. G. Thomas, Sheffield, Mass.)
- 3) Moses in the Bullrushes (Mr. I. H. Vogel, Philadelphia, Pa.)
- 4) Joseph's Dream (New York State Historical Ass'n, Cooperstown, N.Y.)
- 5) Rebekkah at the Well " " "
- 6) Royal Psalmist (Mrs. Halpert)

Miss Lee also told me that she informed you about the manuscript for the catalogue. Please do understand that by tomorrow, Friday morning, March 26th, I have to know definitely if you will send us the manuscript so that we have it without fail this coming Monday morning, the printer's deadline. If, for any reason, this would be inconvenient for you, I can write the forward myself. I would appreciate word from you tomorrow morning.

Best regards,

Yours very sincerely,

Stephen S. Kayser
Stephen S. Kayser
Curator

Sk:ge

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UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

March 24, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

This is not a letter which I particularly enjoy writing. When I wired you it seemed that we were in a fair way to having either or both the Dove and the O'Keeffe for keeps. Then we had a committee meeting - two meetings, in fact, and we came out with the Kuniyoshi drawing - as far as the Downtown Gallery is concerned.

Both the Dove and the O'Keeffe were among the six pictures given top priority on the list of recommendations from Arnason and Morley. Both had their supporters. Then the weighing, the pro and con began and the decisions went to other items - which, I must admit have their virtues too. I am disappointed, to say the least, but I do intend to persevere where both artists are concerned. I only hope that I will have as good luck in finding Class A examples on the next occasion.

Would you direct your bill for the drawing to the Treasurer of the Nebraska Art Association, Mrs. Everett Angle, 2760 Rathbone Road, Lincoln, Nebraska.

In addition, if you have any information about this drawing, previous owners, exhibitions, etc., we would appreciate having it for our files.

It looks now as though I may go west this spring instead of east, the lure being the AAM meeting in Santa Barbara. This means that I probably won't be back in New York before fall.

Thanks again for your help with our show.

Sincerely,

Norman A. Gesko

Norman A. Gesko
Acting Director

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March 5, 1954

Mr. Henry Clifford
Curator of Paintings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. Clifford:

Indeed I am very pleased that Stuart Davis' masterpiece "Something on the 8 Ball" will be in Philadelphia Museum. We shall see to it that the painting is shipped to you on Monday March 29th and will arrange with a truck service so that there will be no time wasted. With so many visitors for the show, it would be unfair to remove the most important painting from the exhibition. I am glad that you and Mr. Kimball understand the situation.

Stuart will send you a note commenting on the use of the words in the paintings so that you may use it in your future releases.

Needless to say, Davis is very happy that the "home town boy made good". My very best regards.

Sincerely yours

RMK:la

Not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

February 24, 1954

Mr. Robert Knipschild
396mBleeker Street
New York, N. Y.

Dear Mr. Knipschild:

Because a number of the pictures were out on exhibition
and it was very difficult to ascertain whether any had
been purchased enroute, we held up the report. I hope
you were not inconvenienced.

This is now enclosed and the two reports should be self
explanatory. If there are any questions, please get in
touch with me.

Sincerely yours

EGHla

prior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

March 19, 1954

Dear Mrs. Halpert:

Dr. Kayser has asked that I prepare for you a complete list of the items which will make up the exhibit "Biblical Themes in American Folk Art".

Attached is the list. You will note that several items (indicated with #) are enroute. They should arrive this week. Those items which have the asterisk represent photographs which will be included in the catalogue.

Very sincerely yours,



Rena S. Lee

Assistant to Director

rel;encl.

February 23, 1954

Mr. Nathan Cummings
Drake Towers
Chicago, Illinois

Dear Mr. Cummings:

From time to time I write to you and send announcements in an effort to lure you into the gallery. Thus far I have been unsuccessful. However, I refuse to accept defeat and am now making another gesture in the hope that you will finally succumb.

As a matter of fact, what we have to offer at this time is really very special. On Tuesday, March 2nd, we are opening an exhibition of recent paintings by Stuart Davis, long acknowledged one of our outstanding artists. This is his first one man show of new work in eleven years. The enclosed press release gives some indication what you may expect.

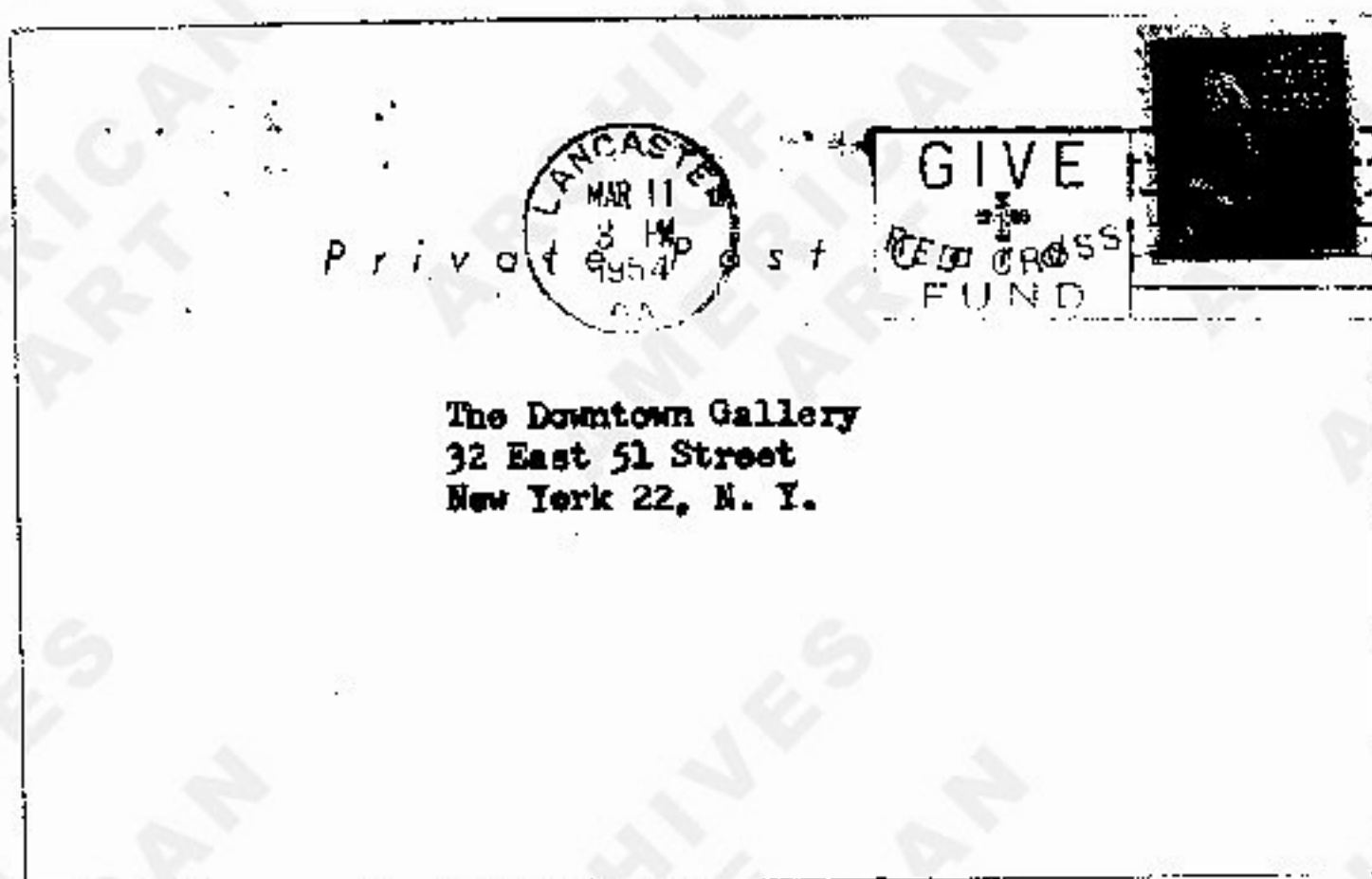
To celebrate the occasion, we are having a preview cocktail party on Monday March 1st, and I do hope that you will join us and look forward to seeing you.

Sincerely yours

NSH:la

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Mr. W. W. Smith
Business Procedures
General Electric Co.
310 W. Liberty St.
Louisville, Kentucky

Mr. J. D. Schoepf, Office Manager
Sylvania Electric Products, Inc.
254 Rand St.
Buffalo, New York

Mr. E. J. Basgall
General Service Administration
Room 1801
Federal Office Building
Kansas City, Missouri

Mr. Earle F. Opie, President
Weber Costello Co.
12th & McKinley
Chicago Heights, Illinois

Mr. Robert C. Kenney
J. C. Kenney & Sons
1201 Bankersville Rd.
Pittsburgh, Pennsylvania

Mr. Albert P. DeLynden
Albert P. DeLynden Co.
617 Main St.
Buffalo, New York

Mr. M. C. Wiley, Personnel Director
Gardner Advertising Co.
915 Olive St.
St. Louis, Missouri

Mr. Bryant W. Longsten, President
Samuel M. Longsten Co.
1930 S. 6th St.
Camden, New Jersey

Mrs. E. W. Bradley, Jr.
Administrative Assistant
John J. Felin & Co., Inc.
4142 Germantown Ave.
Philadelphia, Pennsylvania

Mr. Frank Bortlik
Hughes Printing Co.
188 Smith St.
East Stroudsburg, Pennsylvania

Mr. Elmer Michals, Vice-president
Daniels Co.
364 W. Western Ave.
Muskegon, Michigan

Mr. Leonard R. Miller
Clark Brothers Co.
Olean, New York

Mr. Joseph M. Katz, President
The Papercraft Corp.
5850 Center Ave.
Pittsburgh, Pennsylvania

Mr. James M. Ritchie, Assistant Manager
VA Hospital
12th Avenue & E Street
Salt Lake City, Utah

Mr. W. F. Naeher, Supervisor
Methods & Procedure
Transcontinental Gas Pipe Line Corp.
3100 Travis St.
P.O. Box 296
Houston, Texas

Mr. L. M. Grimes, Method Analyst
Golden State Mutual Life
1999 W. Adams Blvd.
Los Angeles, California

Mr. L. R. Kendrick, President
The Kendrick-Bellamy Co.
1641 California St.
Denver, Colorado

Mr. R. Fusco, Office Manager
Booz, Allen & Hamilton
380 Madison Avenue
New York, New York

Mr. Allen M. Motter
Staff Industrial Engineer
Jones & Laughlin Steel Corp.
Gateway Center
Pittsburgh, Pennsylvania

Mr. G. Gillespie, Secretary
Munsingwear, Inc.
200 Madison Ave.
New York, N. Y.

Mr. James Duffy, Management Consultant
22 Herbert Ave.
White Plains, N. Y.

Mr. Phil Sprague, Jr., Executive Vice-pres.
The Hays Corp.
742 E. 8th St.
Michigan City, Indiana

Mr. Wilson Haines
351 Dartmouth St.
Edgewater, New Jersey

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

March 27, 1954

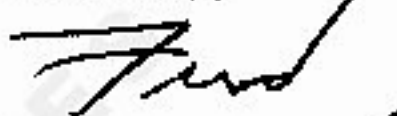
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have yours of March 25. My letter to Prior is self explanatory. It isn't possible to get the show out of Fort Worth before March 24, 1955. The contract is signed, everything is firm until then; and Texas is important to me. I was caught a little flat-footed as I believed that you and Sheeler preferred Utica, and I did not feel too strongly; but there is no question that it should go to Philadelphia. If you want, give Prior a talk, and find out why he can't go ahead in mid-May. Otherwise, I am open to further suggestions for an eastern showing for that date.

The answer to the suggestion to Corning for a purchase of a Palomar painting had to be no.

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW:ds
Encl.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

years. All the canvases in the exhibition were done since 1950; three have been borrowed from collectors and five have just been completed. All are in the well-known Davis vein of bright poster colors, meticulously clean-edged shapes against a one-tone but brilliant background, and with occasional sprinklings of numerals and letters that presumably relate tenuously to each picture's ideological origin. The exhibition at the Downtown Gallery spills over to the Metropolitan Museum where one can go to see its recent Stuart Davis acquisition.

* * *

PAUL KLEE could almost be said to have made a major art out of minor visual and mental experiences. The grandiose, the majestic, the powerful — these were not his ingredients. A

MUSEUM OF ART OF OGUNQUIT
INCORPORATED 1951

TRUSTEES:
ROBY LITTLEFIELD
HENRY STRATER
GEORGE D. VARNEY
JOSEPH A. WEARE

NARROW COVE
OGUNQUIT, MAINE
Telephone: Wells 159

223 Orange Grove Road
Palm Beach, Florida
March 16, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I don't know whether you read messages written on Christmas cards or not, but in any event we are at the above address until the beginning of April and would be delighted to see you should you get to Florida. The telephone number here is Palm Beach 3-6224.

I sold my apartment and studio in New York, so that now we travel direct from Maine to Florida and return. With two infants in the family I don't get to New York often. Next time I am in New York, I will try to make a date with you in advance, as I know you are pretty busy.

Tentative plans for this summer at the Museum include a small show of Winslow Homer water colors in the square gallery, and a contemporary American painting and sculpture show in the two big galleries. We are going to show some 12 sculptors and about 25 painters, with two examples of the work of each. Exhibits will be picked up in New York City on June 9 and returned about September 15 by the Boston Truck Company of Cambridge, Massachusetts.

For next summer I would like to have two pictures each by Charles Sheeler, Ben Shahn; and if possible a Marin. We already have Bill Zorach's big "Embrace," and I asked him for the "Stone Frog" that he showed in Portland last summer.

When you come up this summer, please let me know in advance so that we can entertain you and your party.

Sincerely yours,

Nike

Henry Strater,
Trustee.

HS:nh
Enclosures

March 27, 1964

Mr. Owen Elliott
Elliott, Shuttleworth & Ingersoll
1120 Merchants National Bank Building
Cedar Rapids, Iowa

Dear Mr. Elliott:

Thank you for your letter. I did not answer earlier as I tried to conceive some plan whereby I would be of some help to you.

Indeed I agree strongly with the idea that a collection accenting American art is an excellent objective. However, since I am an agent for artists rather than a rich private collector, I am not in the position to contribute much concretely. If any of my clients have important examples which they wish to donate to a University, I shall be delighted to refer them to you. Also, when you wish to organize any exhibition of American art I shall be glad to cooperate.

It was so nice meeting you and Mrs. Elliott. I hope that on your next visit to New York you will drop in to say hello.

Sincerely yours,

EGH:mk

Send to Stuart D

ART NEWS

654 MADISON AVENUE, NEW YORK 21, N. Y.

Telephone: TRempton 6-5730

Cable Address: Cegal, New York

February 23, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

As I am a great admirer of Stuart Davis' work, it is especially regrettable to me to not be able to come to the party to which you have invited me. I am, however, leaving for San Diego on Thursday the 25th for about two weeks, and will be back until about the 10th.

I shall, of course, be in to see Stuart's show on my return.

With many thanks, I am

Sincerely yours,

Alfred M. Frankfurter
Alfred M. Frankfurter
Editor and Publisher

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 23, 1954

Mr. Ted Weiner
5811 El Campo Terrace
Fort Worth, Texas

Dear Mr. Weiner:

It is a long time since I have written to you and much longer still since I have had the pleasure of seeing you and Mrs. Weiner.

On this special occasion I could not resist the temptation to send you a personal note urging you to come to New York for an exhibition of recent paintings by Stuart Davis, long acknowledged one of the leading artist of America. The exhibition, opening on March 2nd, is the first he has had in eleven years, representing new paintings, although he had a large retrospective exhibition at the Museum of Modern Art in 1945 and had a one man show at the 1952 Biennale in Venice, as well as other retrospective shows throughout the country.

We are celebrating this special event with a cocktail party on Monday afternoon, March 1st. I do hope that you and Mrs. Weiner can join us. It will be so nice to see you again.

Sincerely yours

BCHL

MUSEUM OF FINE ARTS

BOSTON 15

DEPARTMENT OF PRINTS

March 27, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

I am very much obliged for the photograph of the horse. Mr. Karolik told me he had seen it and thought it was splendid. We really ought to add it to the collection and I have urged Mr. Karolik to buy it. He said he would get in touch with you at once.

Yours very truly,

Henry P. Roniker

Curator.

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GEORGE LEWIS DICKSON
4013 WEST SECOND STREET
LOS ANGELES 4, CALIFORNIA

Dear Mrs Halpert:-

I have never sold a picture and am inclined to be guided by your experience and policy

I will therefore have "The Blue Tobacco Box" packed and expressed to you on consignment to be sold by you for whatever price you can develop with the understanding that I am to receive \$850 net.

Will you please confirm this agreement by letter with any other points which you think should be covered or clarified

The best of luck and an excellent profit to you

3/8/54 Sincerely Geo L Dickson

Mr. S. James, OS O.S.F.
Art Instructor
St. Francis High School
Little Falls, Minn.

Mr. S. F. Masson
Assistant Administrator
Robert Packer Hospital
Sayre, Pennsylvania

Miss Mary Zenorine
Public Relations Dept.
Olivette Corp. of America
580 Fifth Ave.
New York, N.Y.

George Koester, Planning Assist.
Northwestern Mutual Life Ins. Co.
720 E. Wisconsin Ave.
Milwaukee, Wis.

M. D. Tate, Treasurer
Republic Natural Gas Co.
311 S. Akard St.
Dallas, Texas

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Galería de Arte Mexicano
Milán 18
México, D. F.

L-20-84
13-87-61

Mexico, March 30th. 1954.

Mrs. Edith Halpert,
Downtown Galleries,
32 East 51st. St.,
New York City, N. Y.,
U. S. A.

Dear Mrs. Halpert:

I was very much surprised to hear that you did not receive my letter of February 17th. of which I am enclosing a copy.

It explains itself, I hope you will be able to do something about this matter.

If you included Gerszo's painting in the catalogue of your exhibition, I would appreciate very much if you could send me one for him.

I have no plans to go to New York for the time being. I wish I could pay you a visit soon, but I am still expecting you here sometime. My invitation for you to come and stay with us is open at your convenience. Do let me know if you can come.

Hoping to hear from you soon,
I remain,

Sincerely yours,

Laura López Figueroa
Laura López Figueroa.

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March 8, 1954

Dear Mrs. Halpert,

No I have not forgotten the credit; but once bitten twice afraid. I paid a sight too much for that Marin, not because it fetched too low in the auction but because today when it should be worth more it was appraised for a good deal less even with a 100% profit. Its entirely my fault. I don't know much about such things and did not realize one cannot just buy something one likes and wants and get a pretty fair price but one has to dicker.

I don't know what to do with the credit. What in the world could I get for that small sum at your gallery. I wish you had let me have it for Bradley Tomlin when he was so ill, I'd have a painting today and it might have helped at the time. I got talked into that credit business because I was so diffident about asking you to sell the Kolbe which now seems pretty silly. So there it is. I think you should have given me cash on it originally, whatever you sold it for with your commission off. This is the way such things are usually done. However I know I agreed to this crazy arrangement.

So thanks for letting me know.
very truly y ours,

Thorvald T. Leavell

WALKER ART CENTER

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25 February 1954

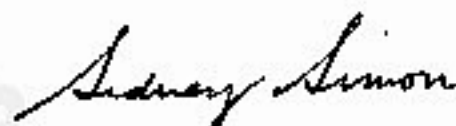
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The Dove exhibition was a great success. I hope you will overlook the fact that it was supposed to come on February 20. The show is being taken down now and will be on its way back to you at the earliest possible moment.

I will not attempt to thank you for Mr. Arnason. He is out of town, at present, but I am sure he will write you personally immediately upon his return.

Sincerely yours,



Sidney Simon
Curator

SS:vs

UNIVERSITY OF COLORADO
BOULDER, COLORADO

March 2, 1954

DEPARTMENT OF FINE ARTS

IN REPLYING PLEASE ADDRESS
ROOM 501, THEATRE

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

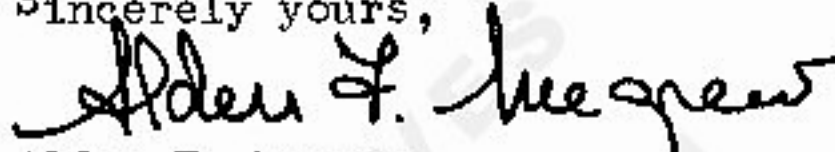
Dear Miss Halpert:

Thank you for your letter of February 25.

I realize that it is always difficult to settle on specific titles so early in the year. Could you be sure to let me have the names of the pictures that have been selected to be sent to us by May 15. This will be sufficient time for us to get the names in the catalogue.

I shall be looking forward to seeing you in New York next winter.

Sincerely yours,



Alden F. Megrew
Head, Fine Arts Department

AFM/kw

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THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Two Demuth Paintings received in good
condition

Mrs. Frank J. Everts

CALIFORNIA PALACE OF THE LEGION OF HONOR
LINCOLN PARK SAN FRANCISCO 21 CALIFORNIA

THOMAS C. HOWE, JR.
Director

PAUL VERDIER
President

March 5, 1954

Dear Mrs. Halpert:

Thanks for your kind note of February 22nd. How I wish I could hop a plane for New York, for I would very much like to see your exhibition. Unfortunately, I am tied down here and see no possibility of getting East much before the late spring. Thanks for the invitation anyway.

With kindest regards,

Sincerely yours,

Tom Howe
Thomas C. Howe, Jr.
Director.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

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March 24, 1954

Miss Constance Moore, Director
The Wilmington Society of the Fine Arts
Delaware Art Center Building
Park Drive at Woodlawn Avenue
Wilmington, Delaware

Dear Miss Moore:

Thank you for your letter.

John Marin, Jr., and I have thought about your offer seriously, as you may know, this gallery has a firm policy of one price. However, in this instance, we decided to accept your offer as we are eager to have Marin represented with one of his outstanding paintings and "Incoming Sea" certainly fits into that category.

As a matter of fact, I feel somewhat responsible for urging interest in a later and top example rather than a somewhat less expensive and less representative painting at his peak.

Thus, you may advise your committee that you have succeeded in obtaining the reduction from us. It will make both Marin, Jr., and us very happy to have this painting in Wilmington.

Sincerely yours

WMA

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

March 5, 1954

Mrs. Edith G. Halpert
The Downtown Galleries
32 East 51 Street
New York 22, New York

Dear Edith,

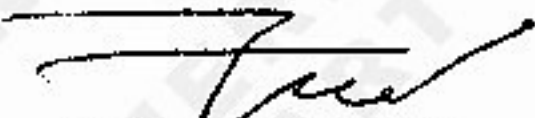
I have the Lehmbruck photograph and will do what I can. I see someone next week who may help.

The Sheeler requests have gone out. I enclose a letter of Fraser's and his reply. There is no word from Prior to date although I have written.

Now tell me what you think of this gambit. Sheeler, speaking of coming out here, came up with an exciting idea of his own. He would like to paint the great Palomar Observatory - a wonderful idea. It is the great mechanical eye of the universe in our age. You see what a Sheeler.

Well, who would pay? The Observatory is run by the Carnegie Institute - no money there. But the great lens is Corning Glass. My friend Jim Brown, Director of the Corning Glass Center, is thinking of moving cautiously toward a collection. A Sheeler of this subject would be the great beginning if he could swing it. In this case he would have to have the show. In this case should we substitute this for Prior? Or ask later to have loans extended because of this and let him have such extensions as we could get? Nothing may come of this but what do you think of the plot? What would be the price of such a picture?

Ever,


Frederick S. Wight
Director of the Art Galleries

FW:jp

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February 25, 1954

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Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles, California

Dear Fred:

I just had the Lehmbruck photographed and am now enclosing a print indicating the size.

Although I would like to get a hell of a lot more, I would accept \$4500 at this time for the reasons that I specified.

How was the stole received? Was your venture successful?

I have some good news for you. Yesterday, William Lane who owns a number of Sheeler's paintings and is a great enthusiast, agreed to have a color plate made of "New-England Irrevelancy"— and is willing to make it the size you desire for the catalogue and for Art in America, on the condition that you run off a number of extra prints for him. That is, an over on plain white paper. If this is agreeable, and we certainly need more color plates, will you get in touch with him directly. His address is c/o Standard Pyroxeleid Corporation, Leominster, Massachusetts.

I just discovered that Columbus has a remarkably fine early example of which a photograph was sent to me for our records. I believe it would be an excellent idea to add this picture as there are very few of the period in the show. The title is "Impressionism - 1916".

It was good to see you in spite of the fact that life in the gallery was mighty hectic during that period. Maybe some day I will come out to California, but the weather here is really awfully nice at present.

My best regards.

Sincerely yours

FQHLa

YALE UNIVERSITY · DIVISION OF THE ARTS
NEW HAVEN · CONNECTICUT

March 30, 1954

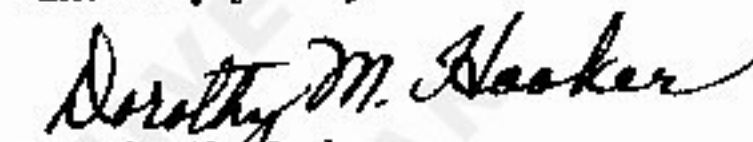
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is just to acknowledge your letter
of March 27 to Mr. Sawyer, with reference to the
group of Marin drawings.

Mr. Sawyer is out of town until the beginning
of next week, and I will call your letter to his
attention when he returns. I am also showing it
to Mr. Moore.

Sincerely yours,



Dorothy M. Hooker
Secretary to Mr. Sawyer

For to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PHILADELPHIA MUSEUM OF ART

TELEPHONE
FOplar 5-0500



PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

March 3, 1954

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

Thank you for the colored photograph of the Stuart Davis
SOMETHING ON THE EIGHT BALL. I have spoken to Mr. Kimball
and Mr. Marceau and they are both in agreement with this choice.

There remains the Board of Governors whose next meeting is on
Monday, March 22nd, at four o'clock. Would it be possible for
us to have the picture to show at that meeting? It can go right
back to you for the rest of your exhibition. The Board does
not meet again till the end of April and as I go off to Italy
before then on April 17th I should like to arrange everything
beforehand.

It was so nice seeing you the other day. I am delighted we are
at last going to have such a superb work by our fellow Phila-
delphian.

Sincerely,

HENRY CLIFFORD

Curator of Paintings

job

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mar 11,

[March 11, 1954]

258 BARCELONA ROAD
WEST PALM BEACH
FLORIDA

Dear Mrs. Hadgut —
The enclosed
explains itself. I
they let that perhaps
you had not heard

TR 9-3818

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

March 19, 1954

Mrs. Edith G. Halpert
32 East 51st Street
THE DOWNTOWN GALLERY
New York 22, N. Y.

Dear Edith:

Since coming back to my desk on Monday I have been trying to find time to write you a note, so here it is. I reached Des Moines Sunday evening on schedule after a very interesting time in Richmond. My talks there were well attended and apparently were well received. Publicity and comments in the press at Richmond indicate that this show is meeting with a great deal more favorable interest than was the case with the 1950 show. All of this is rewarding and makes the whole project seem worthwhile.

The package of four prints which you sent came in on Monday and I am enclosing a receipt for these gifts, all of which I find very acceptable. The "Pop" Hart monotype is a very beautiful one and I am also interested in the lithograph because we bought the original drawing from which it was made ~~by~~ Walt Kuhn for the University of Nebraska Collection. The Halpert lithograph is especially appropriate for this collection as to subject matter because Truby did the most of her own sewing. I am wondering if the figure in the composition might be Edith. The Jack Levine lithograph has been much admired by visitors who have seen it in my office. If there is a title or exact identification, I would like to have it for the record.

I shall write further details about the paintings for the Flower Show here in May, the exact dates being May 9 thru June 6. However, I believe you kept a list of the items I selected and I am sure that we can use all of them.

You will probably be receiving a communication before long from Tom Messer requesting paintings that are in the Virginia Show to go on tour under the auspices of the Federation. I want you to know that I did not initiate this idea but, in fact, opposed it until I learned that the Federation had already announced that there would be such an exhibit and had had several requests come in for it; so I made up a list of fifty paintings in the show from which they hope to get at least thirty to form the circuit show.

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March 9, 1964

William H. Soper & Co., Inc.
120 William Street
New York 38, N.Y.

Dear Mr. Soper:

Mr. Marin, Jr., called my attention to the fact that to date nothing has been done in connection with claim # 120106. This refers to damage to two paintings by John Marin entitled "The Mills at Meaux" and "Sea with Red Sky".

My former associate wrote to you and subsequently communicated by telephone on several occasions but I have not received any late correspondence from you.

I shall be grateful for information at your earliest convenience.

Sincerely yours,

WCH:sh



CHANNEL MASTER CORP.

ELLENVILLE, N. Y.

ELLENVILLE 1300

March 29, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51 Street
New York, N. Y.

Dear Mrs. Halpert:

Enclosed is a letter and illustration which has come across my desk. Apparently these people intend to duplicate 50 of your Cushing Weather Vanes.

I have written to them and told them where they could get the information but have given them no information on the Weather Vane. Perhaps you can carry the ball from here.

Very truly yours,

CHANNEL MASTER CORPORATION

Harold Harris, Vice President
Sales & Engineering

hh;jw
Enc.

March 25, 1964

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I have just dictated a long letter to you regarding the Sheeler exhibition, but before this is typed I do want to carry out a promise by rushing this note to you.

Mr. Fraser of the Pennsylvania Academy telephoned me yesterday afternoon regarding the duplication in schedule and pleaded for the period of April 7 to May 8 for Philadelphia. Since - as you know - Sheeler is a home town boy, I feel that no matter how much we love any other institution Pennsylvania Academy should get the preference. In middle age one gets sentimental, as you will find out in due time. Thus I hope that you can arrange accordingly and will wire Mr. Fraser - - please.

My best regards.

Sincerely yours,

BH:nh

March 20, 1954

Mr. Jack H. Berger
3 East 71st Street
New York City, New York

Dear Mr. Berger:

We owe you an apology.

We have a client with initials and last name
similar to yours. Due to a bookkeeping error,
credit was given to him for your \$120.00. A
correction has been made. Your balance coincides
with that stated in your letter of March 19, which
was \$443.00.

We regret the error.

Very truly yours,

(Mrs.) Adele Rosenstein
Bookkeeper

AR:mb

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director
In Charge of Music

February 25, 1954

Mrs. Edith Halpert,
Downtown Gallery,
32 E. 51st Street, New York City.

Dear Mrs. Halpert:

Just a line to say that after all we are keeping the first Marin you sent us for our exhibition and are returning the other pictures which you kindly let us see for purposes of comparison. I wish I could afford to get more than one as I like the silvery sea piece and the colorful sea and beach very much indeed. Next year when we have the big show perhaps you will include those two and we will have another chance to consider them. But do not reserve them.

When the museum Directors were here we spoke to both Francis Taylor and Theodore Rousseau about having the Marin Exhibition open at the Metropolitan. They were equally certain that they wished to initiate this great tribute to a great artist and I hope that you have heard from one or the other of them by this time. If not perhaps I had better write to them as a reminder. Best regards,

Sincerely,

Duncan Phillips

DP.E

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNABILL, *Vice-President* - MRS. EDELL B. FORD - K. T. KELLER

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

March 17, 1954

Marine Museum

Mrs. Edith G. Halpert
Director
Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

I enclose a catalogue of our Work in Progress exhibition for your records. It is an extremely good show, strong, varied, impressive. The first reaction indicates that it will be perhaps the most successful of the whole series. Thanks again for your great help.

I have been meaning to write you, also, about an idea for the closing show of this series at the end of the Spring. Would it be possible for us to borrow, at the end of the season, a kind of "young collectors" exhibition of inexpensive examples of the people we have had here during the season?

I want to train people not only to be interested in contemporary art (they are that), but to want to own it. And there is no question that the prices for major works by good painters are too high for beginners. Young people, buying their first water color, or etching, or oil, are going to buy something under \$150. They are not going to start at \$3000 or even at \$500.

Do you think there are things that would be available for such an exhibition, from May 18th to June 27th?

Sincerely yours,

E. P. Richardson

E. P. Richardson,
Director

P.S. I am sending you a copy of the catalogue for your files, and also for Ben Shahn and Charles Sheeler.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1954

Mr. Charles H. Sawyer, Dean
School of the Fine Arts
Yale University
New Haven, Connecticut

Dear Mr. Sawyer:

We have finally assembled the group of Marin
drawings, all matted and cellophaned for pro-
tection.

If you or Mr. Moore plan to be in New York
within the near future, we shall be glad to
show them to you.

Sincerely yours

MOH:1a

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 26, 1954

Mr. Gordon M. Smith, Director
Carrier Gallery
192 Orange Street
Manchester, New Hampshire

Dear Mr. Smith:

I have just been advised by Dorothy Miller of the Museum of Modern Art that the Spencer Memorial show opens in Manchester in May.

If a catalogue is being published for this exhibition, will you be good enough to send me several copies. Also in talking to Miss Miller the other day, I mentioned the fact that there should be some acknowledgement to the Downtown Gallery for assisting in the exhibition - so that inquiries may be forwarded to us - as representatives for the Spencer estate.

May I also ask whether some arrangement may be made whereby we receive duplicate clippings. As you may know, we have always maintained very careful records and like to keep this book complete. Your cooperation will be greatly appreciated.

My very best regards.

Sincerely yours,

EOH:mh

Dear Georgia O'Keeffe: ~~as you said they would be but this time I don't see it now~~ [112]

I am sure you recall having met William Lane at the gallery. He is the man who flew in to Abiquiu in a silver bird, and incidentally, has become one of your greatest enthusiasts. I believe I told you that he had previously acquired "Lightning at Sea" (a poster) and "Deer Skull and Padernal". He paid \$7000 for the latter and \$1000 for the former, and has just sent me a check for \$2500 against the "Deer Skull".

In his collecting I have urged him to deviate from the American path of a cross section of American art with one picture by each of many artists and he has followed my suggestion by buying an evolution by such men as Arthur Dove and Stuart Davis, with others to follow. He is eager to have an O'Keeffe evolution but finds it pretty difficult from the point of view of dollars and cents, as his foundation is limited in funds. At the moment we agreed that with the two paintings he already has and the superb drawing which he also acquired, the following would fit in very well to make a fairly good representation -- to date -- of your work in various phases and dates:

The sum total as you can see, is \$11,500, with a previous expenditure of \$8300.

February 23, 1954

Mr. Lester M. Cheek, Jr., Director
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond, Virginia

Dear Mr. Cheek:

Thank you for lending us "Little Giant Still Life" by Stuart Davis. It will contribute greatly to what should be one of the most exciting shows held in New York for many years.

His new paintings have just arrived and the group as a unit is really remarkable. I do hope that you will be in New York during the period of the exhibition. A catalogue is being sent to you under separate cover.

My best regards.

Sincerely yours

EGH:1

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March 20, 1954

Mr. Francis Taylor, Director
Metropolitan Museum of Art
New York City, New York

Dear Mr. Taylor:

On March 1 Mr. Duncan Phillips of Washington wrote me at length regarding the Marin Memorial Exhibition which he had discussed with you and Mr. Rousseau.

No doubt he mentioned also that after the New York showing the Marin Memorial has been invited to the Boston Museum of Fine Arts, the Cleveland Museum, the Minneapolis Art Institute and - of course the Phillips Gallery. This will make a remarkable collaboration to honor the number one American artist.

I am writing to you directly as I do not know which Department or Curator is in charge of such exhibitions.

Needless to say we are delighted that Marin will have the recognition on the part of the Metropolitan Museum as well as the other major institutions mentioned which heretofore have not honored American artists.

While the exhibition is desired by the other four institutions in 1955, the actual dates will be established by the Metropolitan where Mr. Phillips mentioned the opening would occur. Therefore, it is of great importance at this moment to ascertain the date - late in 1954 or early in 1955 - most desirable for you.

Would you be good enough to refer this letter to the appropriate Department at your earliest convenience so I may have the necessary information to forward to the other institutions.

I thank you.

Sincerely yours,

EGH:sh

-2-

gallery should be specified,
(say six months) as I do
take pleasure in having
it on my wall.

Sincerely

George L. Dickson

Feb 21/54

March 2, 1954

Mr. George W. W. Brewster
101 Newbury Street
Boston, Massachusetts

Dear George:

I finally got Peter Fallock on the telephone and he will be delighted to see you at your convenience any time during next week. All you have to do is telephone for an appointment. The same holds true for Mayrie Rogers.

Because I did not know your specific plans, I thought it best to leave it open in this manner for your convenience.

Good luck!

Sincerely yours

WGB:ls

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM C. WILLIAMS M. D.
9 RIDGE ROAD
RUTHERFORD, N. J.

March 16/54

Dear Edith - I am replying
to your letter to Bill - as he is
not too well at present. -
We'll be happy to let you
have the Demuth - even tho'
we said the last time we
let it go - that it was the
last time. Since you want
it for a limited time - we'll
say yes. - The Museum of
Modern Art wanted to show
it all over the country - and

THE AMERICAN UNIVERSITY

MASSACHUSETTS & NEBRASKA AVENUES, N. W.
WASHINGTON 16, D. C.

April 1, 1954

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

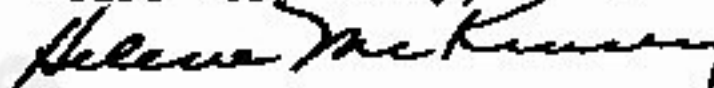
Dear Miss Halpert:

Mr. Gates has given me, as one of the committee coming to New York, your letter of March 27. We greatly appreciate your willingness to cooperate with us in our exhibit of contemporary American painting.

Our committee would like very much to see paintings by Ben Shahn, Stuart Davis and Charles Sheeler. We will be in New York on Thursday and Friday, April 8 and 9, and will telephone to make a definite appointment to see these paintings.

Mr. Gates asked me to extend to you his good wishes and to especially thank you for him for your cooperation.

Yours very truly,



Helene McKinsey
Watkins Gallery

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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WILLIAM W. CROCKER, Chairman of the Board
BRAYTON WILBUR, President
GRACE L. MCCANN MORLEY, Director

March 31, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I regret not having been more prompt in confirming our discussion about the Sheeler film and giving you specific information as to when we will be sending you the incomplete footage. Unfortunately, on getting back to San Francisco, I found myself rather involved and consequently have gotten a little behind schedule.

I talked with Dr. Morley about your interest in the Sheeler film and she is very enthusiastic about the prospect of cooperating with you in producing the film. She feels that it will be an excellent document on Sheeler as an artist, as well as a fitting tribute to celebrate his 70th birthday. In addition it should provide an effective complement to the exhibition which you are planning to circulate.

We have not sent the film to you as yet, but it will definitely be in your hands by the end of next week. As I mentioned in our conversation, the film is rough-cut and needed further editing. Frank Stauffacher felt that he wanted to do a little more polishing up on the editing before sending it to you. Therefore, the delay. In addition to completing the editing, Mr. Stauffacher is also preparing a budget to indicate the necessity for required expenditures.

Thank you very much for your enthusiastic interest in our film project, and we will look forward to further correspondence. You will undoubtedly hear from me next week, as soon as the film is sent, giving full details.

Sincerely yours,

Allan T. Schoener

Allan T. Schoener
Assistant Curator

ATS:jw

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GEORGE LEWIS DICKSON
4013 WEST SECOND STREET
LOS ANGELES 4, CALIFORNIA

Dear Mrs. Halpert.

I agree that you are not
in a good position to develop
a favorable sale without
seeing "The Blue Tobacco Box"
and of course, ^{am} willing to
place it in your hands.

I believe that you will
agree that its charm of color
and design make it worth
more than \$1000 to a private
collector.

Without appearing to "dicker"
I believe I should receive a
minimum of \$750 and $\frac{1}{2}$ of \$
anything you develop over 1000.

If this seems a desirable approach,
please verify it by letter, or in
whatever manner these things
are handled, and I will
send on the picture. I also
feel that the time in your
(over)

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

March 1, 1954

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Niles Spencer painting 54.624 Bristol Harbor which you sent to us for the NILES SPENCER RETROSPECTIVE show was returned to you by special messenger today.

As you know the painting was at the Museum under consideration for inclusion in the large Spencer exhibition but when the final listing was made, the painting was not included. Thank you very much for sending it to us as it helped in making the final choice for the show.

In order that our records may be completed, may we please have your signature on the enclosed Receipt of Delivery?

Sincerely yours,

Virginia Pearson
Virginia Pearson
Circulation Manager

Enclosure

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THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

WHITEMALL 3-6160

GENERAL INSURANCE
LIFE INSURANCE

March 2, 1954

Downtown Gallery, Inc.
82 East 51st Street
New York, New York

Att: Mrs. Edith Halpert

Re: Harnett claim vs. Railway Express Agency

Dear Edith:

Enclosed is a copy of letter that I sent to the Railway Express Agency today. I don't know whether you wish copies of all correspondence during the handling of this claim but, in any event, I'll keep you advised of its progress.

I trust that a favorable settlement will be arranged.

Sincerely,

Ted

TDT:ea
encl.

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THE INSTITUTE OF CONTEMPORARY ART
136 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

March 12, 1954

Dear Mrs. Halpert:

I am writing to you about your Bloom painting OLD GLASS which you are very kindly lending us for the Bloom Retrospective.

At the moment I am making arrangements to have the New York loans collected. This will be done during the week of March 22 by Budworth and Son; and I shall ask them to contact lenders before collection. I simply wanted you to know when you might expect to be parted from the painting. As you know, we insure the painting from the moment it leaves your hands.

Unless I hear from you to the contrary, I will assume that the picture can be picked up during that week.

Many thanks to you,

Sincerely,

Frances Huntoon

Frances Huntoon
I.C.A.

Mrs. Edith G. Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York City

fh



UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN B. HITE ART INSTITUTE

February 23, 1954

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I was delighted to have your letter and am looking forward to arranging the Shahn exhibition. This will be our May show, so I would like to have the drawings here by April 15. I take it that it is impractical at this point to arrange one of the exhibitions on a special theme; since it is to be a kind of survey, I should be interested in having as great a variety as is convenient to assemble in terms of date, medium and subject. We shall bend our best efforts to sales within the limits of the local situation. I would imagine that we can sell a number of prints but probably only one or two drawings.

With regard to shipping - please consign the drawings to Budworth with instructions to bill us. The payment of bills has to go through a bureaucratic process here, so the sooner that they come, the sooner they can be paid.

It will be fine to have the great majority of the drawings unframed and we can also take care of making a limited number of mats. I would appreciate receiving somewhat before the drawings arrive an inventory of titles with indications as to whether each one is framed, matted or loose and with dimensions and medium.

Let me know whether you wish us to take out insurance for the period of the exhibition. If so, unless you request otherwise, we would plan to make it the usual two-thirds of the retail sale prices.

I was interested to hear about the exhibition in Chicago. I would like to know whether this is a one-man drawing show for

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March 11, 1964

Mr. George Lewis Dickson
4013 West Second Street
Los Angeles 4, California

Dear Mr. Dickson:

Thank you for your letter.

When the Harnett arrives I shall send you a receipt of acknowledgement. This will state that you will receive a net figure of \$850.00 if and when the painting is sold; that we will have a three month period to effect this sale; that you will be paid immediately upon receipt of the purchase price from the client.

I assume that the painting is covered under your insurance policy. If not I shall be glad to include it on our list while it is in our possession or consigned by us to a client for consideration.

Sincerely yours,

EGH:sh

EGH:sh

30 Waldo Alley
San Francisco 9, Calif.
March 8, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 19, New York

Dear Mrs. Halpert:

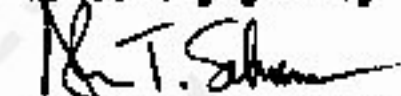
I am writing to you at the suggestion of my uncle, Bill Zorach, who has informed me of the possibility of an opening on the staff of your gallery. Although my name may not be familiar to you, I am certain that you will probably know me by sight because I have been a regular visitor at your gallery for the last ten years.

I don't know if Bill mentioned the fact that I have been invited to address the television seminar of the Committee on Art Education meetings at the Modern Museum and will be in New York next week. If it would be convenient for you, I would like to meet you at 10:00 a.m. on Saturday, March 20. If this time is not satisfactory, could you suggest a day and hour that would be more suitable for you? I will be arriving in New York next Wednesday and will leave on the following Sunday. If you want to leave a message for me, I can be reached through Miss Akemark of the Film Library at the Modern Museum.

Enclosed, you will find a detailed description of my educational background and experience to date. Since I have been at the San Francisco Museum of Art, there have been two projects which I have developed. They are the Museum's television series DISCOVERY, which was recently selected as the best NON-COMMERCIAL PUBLIC SERVICE program in this area by the Northern California Academy of Television, and the MAN AND ART history of art film series which has been drawing weekly audiences of from three to four hundred since last October.

I am certain that you will want to know more about these projects and my other duties and experience at the Museum. Therefore, I will look forward to seeing you sometime next week when we will be able to talk about my qualifications for the possible opening on your staff.

Sincerely yours,


Allen T. Schoener

nior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist's purchase is living, it can be assumed that the information may be published 60 years after the date of sale.

two ideas have been ~~discussed~~ and I will go on as infinitum.
I thought of writing you at this time particularly -- since
Nat is staying on for a few weeks and you can discuss this
jointly. I have the practical details worked out in my queer
mind and we can discuss them if you care to do so.

Dear Tom:

Dear Tom: I am carrying on at the old post in the course
of my mother's illness and its effect on me, had to decide
Since the Fredenthal's... I have...
ago, I assume...
and hope that you...
rest of the season...
dirt this year by giving...
just a few bad days to... appreciate the rest of it.

As I wrote you recently I had a very unusual brainstorm and just for the hell of it will pass it on to you. This of course is absolutely confidential and has not been discussed with the principle or with anyone else and may be completely mad and unacceptable to him as well as to you, or vice versa. However, what have I got to lose in just letting loose on a dictaphone? What else can I do at my age of life?

As you have reason to know, Boris Mirski became an important factor in the art life of Boston, and helped a good many artists toward a successful career. However, his enthusiasm is not matched by his commercial functioning, but there is no question that he is a great asset as a promoter and as a name in Boston.

Both you and Nat, on separate occasions, mentioned the possibility of opening a winter branch of the Mayo Hill Galleries in Boston, concentrating, more or less on the shop end of the business. The brainstorm referred to above applies to the combination of an Art Gallery being run by you and Boris Mirski jointly, using his name as Director, because it has been established for such a long time. I am sure that you and he will get along splendidly.

Another idea I have is creating a weathervane branch in Boston and in Wollfleet. We are about to launch the new enterprise and I have every reason to believe that it will be a howling success. All of the work will be done through New York, but I would be prepared to give you the New England concession and this would require the consent of Boris Minski who has an interest in the business.

I shall not go on with this in detail as it seems silly unless you and Nat respond to some degree. Let us know whether the

March 29, 1964

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I have reread your letter and have groaned through the several paragraphs which refer to refusals.

Since several of these are key pictures it is distressing. May I suggest some substitutions for your consideration:

Hinchman, substitute Whitney Museum version of "Yachts and Yachting" (formerly in the private collection of Mrs. Force)

Worcester, substitute "The Upstairs", 1938 Cincinnati Art Museum

Whitney and Neuberger, substitute "Still Life", 1938; collection of Mr. Nelson Rockefeller

I was under the impression that you had "Steel-Croton", 1963, on your list. This is now in the collection of the Virginia Museum, just acquired in their annual.

I note that you have no names of lenders for several of the paintings. For your information these names are listed:

1924 "Timothy" Santa Barbara Museum
"Classic Landscape" Mrs. Edsel Ford
"Home Sweet Home" Detroit Institute of Art
"Yankee Clipper" Rhode Island Museum
"Rolling Power" Smith College Museum
"Shadow and Substance" Norton Art Gallery
"Totems in Steel" Fogg Art Museum
"Rocks" courtesy Downtown Gallery

*Mrs David
Friedman*

February 25, 1954

Dear Marianne:

It was wonderful to hear from you, even though you spelled Altr, Alter, "Ault" which was the name of a deceased but very good, painter.

There is nothing like bringing up a future financier. I can just see that little number sitting surrounded by a bunch of pennies -- the old hoarder.

The school sounds wonderful and you are very fortunate to live in a locality where the child can be brought up with the fancy private schools that seem to have a permanent effect on the child's future and fills the coffers for the psycho-analyst.

Of course I am very eager to see Mike and you, and would like to know more about your job. I look forward to your visit in the near future.

Sincerely yours

P.S. I feel like a heel about not acknowledging your Christmas gift. It was awfully sweet of you to think of me and to send it, and very thoughtless of me not to send you a letter of thanks. This happens every year and I spend the rest of the twelve months apologizing to everybody.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TIME
THE WEEKLY NEWSMAGAZINE

POL
TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL OFFICES

Thomas
Dagier

March 10, 1954

Dear Miss Halpert:

Many thanks for the help you gave us in connection with our story on Artist Stuart Davis. The information you supplied Mrs. Helen Kalem of TIME's Art staff is greatly appreciated here, and we wanted to tell you so.

And so that you can see this story, "The All-American" I'm enclosing a copy of TIME's March 15 issue in which it appears on page 84.

Cordially yours,

Suzanne Swick

Suzanne Swick
For the Editors

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

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New York
rmed Dec. 4

Assembly back into session early
in February shaped up in tentative
form today as U. S. Embassy
Arthur Dean returned from the
stalemate talks with the Com-
munists at Panmunjom.

Secretary General Dag Ham-
marskjold is leaving by air for
London tomorrow for a speaking
engagement but, at the same time,
he will confer privately with Brit-
ish Foreign Secretary Anthony
Eden and others on the critical
Korean situation.

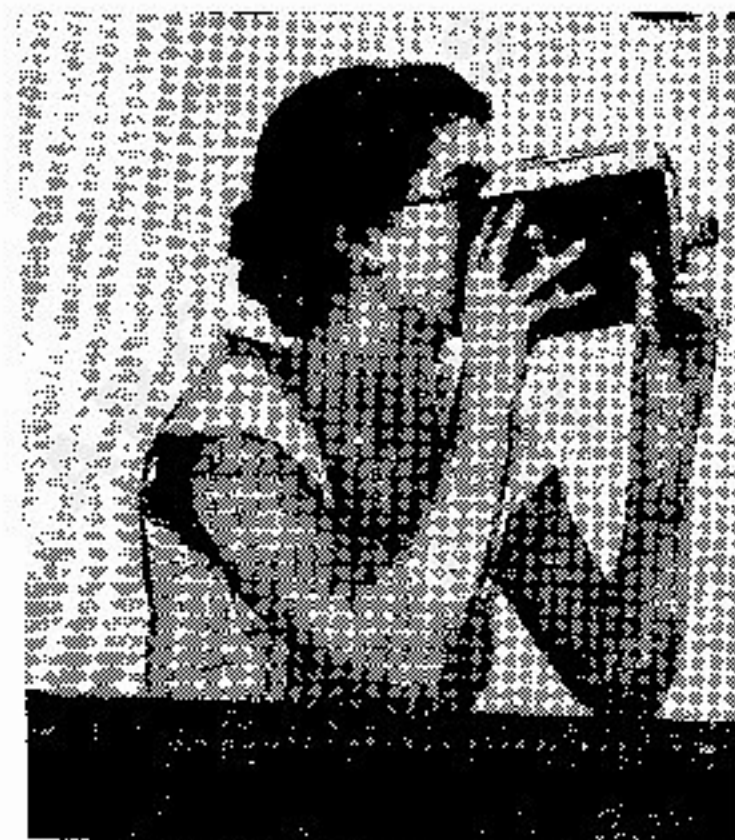
Extensive consultations also
were taking place behind the
scenes on next steps in conse-
quence of President Eisenhower's
plan for breaking the seven-year
atomic deadlock by creating under
UN auspices a pool of nuclear fuel
for peaceful purposes.

UN delegates remaining at their
posts over the recess said they
had asked their governments for
comprehensive instructions on
next steps. Ambassador Henry
Cabot Lodge is expected to begin
practical consideration of Presi-
dent Eisenhower's plan when he
summons the 12-nation Disarma-
ment Commission the first week
in January.

In the meantime, the dead-
locked issue of Korea is a top
problem. V. K. Krishna Menon of
India leaves for London tomorrow
to map plans for vigorous moves
in the Assembly the moment it
reconvenes.

Assembly President Madame
V. L. Pandit flew to New Delhi
on Saturday to confer with her
brother, Prime Minister Pandit
Nehru, on the war prisoner and
Korean peace parley issues.

LIZABETH TAKES MOVIES



THE II of Great Britain uses a movie camera
the New Zealand cruiser Black Prince tak-
ties of the royal yacht Gothic from the Brit-
ld. At this point the Gothic was on its way
in the Pacific, the next stop on the Queen's
health tour. With her is the Duke of Edin-
burgh.
(International Radiophoto)

tion's mayors today that the coun-
try's main civilian defense task is
to prepare for emergencies "with-
out being hysterical."

The President warned a closed-
door conference of municipal heads
from 175 cities that American cit-
ies will be in the front-line in the
event of war, but he cautioned
against panic.

Mr. Eisenhower said the main
essential of civil defense is order
and discipline. He added that the
Federal Government would "do
everything that is reasonable, de-
cent and proper in supporting the
cities in meeting their own prob-
lems." But he emphasized that lo-
cal police, fire and sanitation de-
partments "all must be prepared
to handle their own jobs."

The city officials are in Wash-
ington for a two-day secret brief-
ing on the defense situation and
a discussion of civil defense re-
quirements. The meeting was
called by the White House.

In an extemporaneous speech,
the President advised the assem-
bled mayors and city managers
that "ordered haste will save you
and panic will destroy you." He
added: "So it is, first of all, against
the incidence of panic that we
must be prepared. In other words,
there must be understanding pro-
duced by inspired leadership, lea-
dership that is unafraid."

Russia Has Built New Jet Planes For Home Defense

LONDON, Dec. 15 (Tuesday)
(NS)—Russia was disclosed today
to have successfully developed a
small rocket-propelled fighter to
defend targets within the Soviet
Union from attack.

The authoritative "Jane's All
the World's Aircraft" reported the
Russians have also built a twin-
jet high speed tactical bomber
with sharply swept back wings and
powered by two turbo jet engines.
Both planes originated in German
design.

The rocket fighter, according
to Jane's, stems in conception
from German wartime projects
such as the Messerschmidt 163
and other Russian postwar proto-
types. It is a single seat mono-
plane "of conventional layout"
and powered by a German-devel-
oped Walther bifuel liquid rocket
motor.

The high speed tactical bomber's
two engines are each capable of
11,000 pounds static thrust. It is
armed with four 23 millimeter
guns.

Jane's also said the Reds have
developed a two jet MIG-9 swept
wing fighter equipped with radar
— presumably for all-weather
fighting.

School of Art is insured of remain-
ing a living and continuing mon-
ument of artistic growth which
will endure, free from the vagaries
of political pressures or the threat
of hardening into an institutional
pattern. For Mr. Norton, who ap-
preciated the art of others, whose
delicate discernment was attuned
to the best produced down the
ages, was also endowed with such
belief in the expressive values in
the soul of present living man that
he, too, was able to create a dy-
namic work of art of his own, the
Gallery and School that bear his
name.

Another facet of this personality
was the generous interest and ap-
preciation he felt for all forms of
expression including the theater
and music. Pioneer Hall a very
noble auditorium serving an excel-
lent stage and theatrical workshop,
reveal his desire to increase the
scope of the artistic tools he had
brought into being. His personal
modesty in carrying out his plan
for a living center of art, where
appreciation and creation both had
their part, where the present could
draw on the past for the nourish-
ment of the future, came from his
deep and sincere humility before
the creative spirit in all its forms.

A noted civic leader, Mr. Norton
was a member of the Everglades
Club, the Bath and Tennis Club,
the Society of the Four Arts, the
University Club and the Union
League of Chicago.

Funeral arrangements have not,
as yet, been announced.

ALEC the GREAT



**You don't find
many people
Who adhere to
the belief
That the art of
convergence
Is the knack of
being brief.**

R.D.

TIDES TODAY

| | |
|------------|------|
| High | Low |
| 2:50 A. M. | 9:01 |
| 3:00 P. M. | 9:23 |

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
has been published 60 years after the date of sale.

CALIFORNIA PALACE OF THE LEGION OF HONOR
LINCOLN PARK SAN FRANCISCO 21 CALIFORNIA

THOMAS C. HOWE, JR.
Director

PAUL VERDIER
President

March 9, 1954

Dear Mrs. Halpert:

In reply to your letter of March 5th, the name of Dorothy Fransblau is not known to me, nor have I, through several inquiries, been able to get any line on her at all. If you feel disposed to do so, why not ask her for references. This might provide a useful "lead" for me to pursue. I'll be glad to follow this up for you to the best of my ability.

Best greetings,

Sincerely yours,

Tom Howe
Thomas C. Howe, Jr.
Director.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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March 5, 1954

Mr. Creighton Gilbert
Allen R. Hite Art Institute
University of Louisville
Louisville 8, Kentucky

Dear Mr. Gilbert:

The Ben Shahn drawings will be sent to you via Budwerth the latter part of this month. Meanwhile -- within the next week or two -- I shall send you a complete check list with the insurance prices so that you may have the necessary information.

Sincerely yours

EGH:ls

February 25, 1954

Mrs. Betty Thornley Stuart
427 West 21 Street
New York, N. Y.

Dear Mrs. Stuart:

Thank you for your letter.

As I advised you on the telephone, I am accepting the figures you set on the following and am now enclosing my check:

| | | |
|------|-------------------------|--------|
| #186 | Fruit and Thistle | \$500. |
| 316 | Boys Bathing | 350. |
| 210 | Architecture (unsigned) | 350. |
| 140 | Man in Blazer | 350. |

If I have time I shall drop over to see the other two which I do not recall.

Would you also send the two early American portraits to me, setting your own figure -- the lower the better -- and commission for sale, as I think I have some one who would be interested in seeing one.

Sincerely yours

EJH1a

P.S.

I did not know where you wanted this letter addressed and am therefore and am therefore sending a copy in care of Elinor Merrell.

March 13, 1964

Mr. H. R. Hitchcock, Director
Smith College Museum of Art
Smith College
Northampton, Massachusetts

Dear Mr. Hitchcock:

Thank you for your very nice letter.

I am glad I have been straightened out in this matter. Would you want us to send you an occasional photograph of a new painting in the future in the possibility that you may find something preferable?

Sincerely yours,

EGH:mh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. FRANK J. EVERTS
P. O. BOX 1183
LANCASTER, PENNSYLVANIA

March 9, 1954.

Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of March 5, 1954 and the suggestions set forth therein. I will appreciate it if you will have the two pictures matted and framed, as suggested by you.

I was amazed to learn that Charles Demuth's works of the type that I sent to you are not of greater value. I recall several instances when Charles was living that his works brought much more money. I would suggest that we set a price of \$2500.00 on each of the figure groups, as I know this type of work by Demuth is scarce, and I have always been led to believe that these two pictures were of considerable value. When I obtained these paintings from Mr. Demuth, he held them very high and as a good example of the type of work which they represent, and therefore I do not think I would consider selling them for less than \$2500.00 for each group scene. You are authorized to offer the two group scenes at a figure of \$2500.00, or better, for each scene at your regular commission of 25%.

With every good wish for your success in your forthcoming show. I will appreciate receiving several catalogs, as my late husband and I were personal friends of Charles Demuth, and we were introduced to Arthur Dove by Charles Demuth.

Sincerely yours,

Mrs. Frank J. Everts

Res. 207 N. Lime St

Phone - 4-6341

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 29, 1954

Mr. George L. Dickson
4013 West Second Street
Los Angeles 4, California

Dear Mr. Dickson:

Enclosed you will find a receipt for the Barnett which arrived in good condition.

Can you advise me who relined the painting and how much retouching there is? This is important information to relay to any prospective client. Since I have no infra-red lamp or facilities for examination, it would help me to get this data.

Thank you for advising me regarding the insurance. We shall place the additional amount on our policy. I hope that we can dispose of the painting for you in the very near future. In any event, we shall make every effort to do so.

I do hope that you will stop in when you are in New York. It will be nice to meet you.

Sincerely yours

REEL

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES: DEPARTMENT OF ART

March 17, 1954

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

The replies are pouring in daily and it looks as though we are going to have a show. I send you a list as you request.

There are very few refusals so far. The Roy Neuberger's are out as I should have known, since the collection goes on at the Whitney. Worcester feels that the condition of their painting will not allow it to travel. This does not surprise me as George Stout usually does feel this. He is a conservator and knows his paintings. The Modern Museum won't...conté crayon...great needs, etc., etc. John Hay Whitney likes to look at his Sheeler and won't. We may want some replacements, but it is too early to get going on this. I am very pleased that Chicago is lending, and my friends at the Whitney really are my friends.

I am having a little schedule trouble. Prior and Fraser both want in at the same time, but I shall iron this out.

We will see if we can get Sheeler out, but unfortunately I work on your principle: someone else will have to pay. I shall let you know the news from Corning, New York, if and when I have any to give you.

Details: What is the size of the color plate of Convolutions? The catalogue will have inevitably the same size page as Art in America, 11" x 8-1/2"; or it may be a trifle narrower from binding in the Art in America overrun sheet.

There are five color plates available from Life magazine (August 8, 1938) as you very well know. One of these is Worcester's City Interior which will have to be left out. So there is a maximum of six color plates, which may be much more than we can afford. I shall know more when I can get some sort of a figure on the catalogue.

I have in mind an edition of 1,500. This just satisfies the calculated needs of the participating museums. I fancied for a moment

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THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER BUILDING PARK DRIVE AT WOODLAWN AVENUE WILMINGTON DELAWARE

OFFICERS

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MISS JANE DRIVER

EDUCATION AND INSTRUCTION PROGRAM

MRS. MARION F. T. JOHNSON, IN CHARGE

MISS JULIA ANDREWS, ASSISTANT

TELEPHONE 2-1808

March 26, 1954

Miss Edith G. Halpert, Director,
Downtown Gallery,
32 East 51st Street,
New York City, New York.

Dear Miss Halpert,

It was very good of you and Mr. John Marin, Jr. to accept the Accessions Committee's offer of \$1500. for "Incoming Sea", by John Marin. I am sure everyone here should be happy about it, too. Personally I am very glad, as it was my preference.

We shipped the other four watercolors this afternoon by express prepaid, in two boxes with each box valued at \$550.00.

Will you send in your bill, and we will see that it is put through for payment promptly?

Sincerely yours,

Constance Moore

Constance Moore,
Director.

CM/jk

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March 4, 1954

Mr. Joseph T. Fraser, Jr.
Director and Secretary
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

Thank you for your letter of February 26.

Naturally, I want to do everything I can to make a showing of this Sheeler exhibition possible for you. The appeal to you rests on intangibles: Sheeler's Philadelphia background, the significance for Sheeler and, I honestly believe, for Philadelphia, of his great and real contribution to American art were to receive the recognition which it deserves from his native city. Having urged you to make a special case for a special situation, I believe I must do so too; and though a reduced fee is in principle unfair to the other institutions, I am sure they would understand and would want to see the exhibition go to Philadelphia quite as I do.

We would be willing, therefore, to cut the fee in principle if this makes it possible for you to go ahead, but there can be no great saving, and I should point out that the transportation will not be unfairly divided. You will see by my letter that it is prorated; in other words, it is evened up later and if you have made a larger than average payment, there will be compensation.

Now as to timing. The schedule at this stage calls for a showing, from April 7 to May 5, at another museum in the East, when it could come to you. It is possible that I can reverse the order of the showings and let you have it at those dates. If you will give me an early answer, I will do what I can to work this out. You can see that this will be easier for me if I hear from you before I am obliged to make a solid agreement with the other museum. This would be difficult to upset.

May I look forward to hearing from you then at an early date.

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW/dd

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UNIVERSITY OF MICHIGAN • MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR
JEAN PAUL SLUSSER, DIRECTOR

March 13, 1954

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

If you are still Georgia O'Keeffe's dealer I should like to ask you whether we might borrow a few of her paintings to show here from June 20 through July 25. Our Summer Session is putting on a special program "Woman in a World of Men," and this Museum has been asked to show paintings by a couple of prominent woman artists. We have some things by Rice Pereira promised, and would like to show eight or ten by Georgia O'Keeffe. We should stand all expenses in the usual way. May I hear very soon as to whether this arrangement would be possible?

With kind regards,

Sincerely yours,

Jean Paul Slusser

Jean Paul Slusser

JPS/mjs

March 13, 1964

Mr. James Byrnes, Director
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

Dear Jimmy:

Just to be different I am addressing you in Colorado when you are in New York, but I thought you would like to find some ready-made work for you when you return.

As you know we maintain a complete file on each of our artists. I doubt whether we have photographs of the three paintings presented to your fine institution by Oliver James. Would you send me one print of each together with dimensions, etc. for my records.

Thank you kindly sir.

Sincerely yours,

EGH:mk

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
Philadelphia 2, Penna.

John F. Lewis, Jr., President C. Newbold Taylor, Treasurer
Henry S. Drinker, Vice President Joseph T. Fraser, Jr., Director & Secretary
Raymond T. Entenmann, Curator of Schools

February 26, 1954

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles, California

Dear Mr. Wight:

I was very pleased indeed to get your good letter of February 17th.

We are still exceedingly interested in the showing of the Charles Sheeler Retrospective Exhibition. However, before I can call the matter settled, I will have to do a certain amount of scouting around to see if I can raise the money to make this showing possible. I felt that it was unwise to make any move until I had heard definitely from you. I suppose that the \$500.00 payment by each of the institutions is fixed and cannot be reduced? I would appreciate a word from you, however, if any adjustment can be made in this figure as the Academy will be paying a larger Express bill than the other institutions, because we will be paying for the longest haul.

I also have some hesitancy about spending this money and staging the show so late in the season. The Philadelphia schedule over the period of the winter is very heavy indeed. In addition to the major exhibitions held at the Philadelphia Museum of Art, the Philadelphia Art Alliance, and here in the Academy, we have a very considerable number of other similar institutions and private galleries holding exhibitions. It therefore means that even those of us whose business, and whole life and interest, are tied up with the arts cannot possibly attend all the affairs or see all the shows. This adds up to a sort of exhaustion by Spring, and attendance is apt to be light after about the middle of April. However, you have your schedule set for those exhibitions in the West, with rather short runs from one to the other, and I am sure no adjustment could be made.

I will look forward to your reactions to this letter, however, before I actually endeavor to find a sponsor, so I will hope for an early response from you.

Sincerely,

/s/ Joseph T. Fraser, Jr.
Joseph T. Fraser, Jr.,
Director.

JTFjr:ae
Air Mail

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25 M
March 26, 1954

Jefferson City, Mo.

Mr. William Kemper
1510 Commerce Building
Kansas City, Missouri

Dear Bill:

Your voice a few evenings ago was a very pleasant surprise. It was good to talk to you and I am grateful for your interest in the little woman and her brood.

Zorach and I had quite a consultation in reference to the Perish-
ing memorial and we selected considerable material as sales pro-
paganda. This is being sent to you under separate cover, together
with biographical notes and a list of architectural projects.

As a coincidence Zorach has just completed a huge commission for
the main facade of the Mayo Clinic, Rochester, Minnesota. This
should impress your committee. Furthermore, the Benjamin Franklin
in the Post Office in Washington, D. C. is not a bad predecessor
either.

Now that I have wound up all my sales talk, how are you and when
do you plan to be in New York? Do let me know in advance next
time so that I can plan a little party if you are so disposed.

My best regards.

Sincerely yours

KCH1a

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March 6, 1954

Mr. George L. Dickson
4013 West Second Street
Los Angeles 4, California

Dear Mr. Dickson:

On my return from a trip I found your letter regarding the Harnett painting.

I was very interested in your proposal, but feel that I cannot accept the terms because it has always been my policy to either purchase a painting outright and hold it until I feel the market qualifies the sale, or accept the painting on a net basis and take my chances on whatever figure I may be able to obtain. If you would consider consigning the painting at \$750 I would make every effort to sell it for \$1000. On the other hand if I found the right institution or in this case -- since the painting is so small -- an individual, I might agree on a lower figure. As a matter of fact I would prefer to take it on consignment even at a higher price, say \$850 and take my chances on a limited profit. In the twenty years of operation I have always avoided any partnerships with other dealers, preferring a small turnover figure, if necessary in a spontaneous sale to the responsibility of sharing the problem with someone else. It is an unfortunate idiosyncrasy but I find it difficult to deviate. Will you therefore state whatever final figure you wish and I shall do my best to obtain it within a period of three months so that you will not lose any other possibilities over a long period.

May I hear from you.

Sincerely yours

KMLa

March 27, 1964

Mr. Robert Henry Luck, Curator
Contemporary Art Center
Eden Park
Cincinnati 6, Ohio

Dear Mr. Luck:

Thank you for sending me a catalogue of the
Marion Hendrie collection.

In referring to this I find a number of paintings
listed by artists whom we represent and of whose
work we maintain a complete record.

I find that we have no photographs of the following
and wonder whether you can have prints made from
your negatives for our books.

- #2 Marin "Hillsides", watercolor, 1913
- #3 Marin, John "The Bay", watercolor, 1915
- #4 Demuth, Charles "Landscape", watercolor
- #7 Kuniyoshi, Yasuo "Upstream", oil, 1922
- #9 O'Keefe, Georgia "Petunia" oil, 1924

I shall be most grateful for your cooperation.

Sincerely yours,

BCH:mb

the
mayo
hill
galleries

and
distinctive gift shop

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Delray Beach, Florida

Thomas A. Gaglione, Manager

March 22, 1954

Dear Edith:

I didn't mean to take so long in answering your letter,
BUT I have been on the go- particularly when Nat is in
town.

Naturally, your letter and suggestions therein gave us much
food for thought and we discussed the proposition from all
angles.

Both Nat and I feel that the location of Mirski's gallery
is not particularly suited for a shop such as we have. A
shop like the Mayo Hill should really be on a street more
or less like Newberry Street. Too, there would be somewhat
of a conflict as to the name of the gallery-shop. I'm sure
Mirski would not want to change his now established gallery
to Mayo Hill, and the good Lord knows--its visa versa.

You must understand this is not a final decision. Nat will
be in New York the first week in April and will come in to
talk it over with you. I won't be up that-a-way until the
first week in May. (I'm extending my stay for perhaps a
little vacation--- seriously playing with the idea of going
to Havana. It's so near. And, do you have a better excuse?)
In going over your letter, I see you also contemplated a
trip to Cuba. Well?

To get back to business. I hope that the negative thought
does not throw out the possibility of doing something with
the "Veddermanes". I really think we can do something in the
way of sales in Wellfleet. Tell me more about your plans in
this direction.

And now I had better let you in on some unpleasant news.
We've decided against having a gallery in Delray next year.
The town and its surrounding territory just won't support
a gallery like ours. We got off to such a nice start last
year that I thought we would have a most successful second
year. Entre nous, this season, we lost our shirt insofar as
the gallery business is concerned. We are working on a plan
to get the front corner store in the same building. The shop
seems to be doing rather well.

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EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELLOO
BRUCE ADAMS

March 6, 1954

Miss Edith Halpert
43 7th Avenue
New York 9, New York

Dear Miss Halpert:

As Mr. Davis has related to you we are contemplating a mural in the dining hall of the new Women's Dormitories at Drake University, Des Moines, Iowa. The wall is 8'-0" high and 34'-0" long and forms the central feature in the room.

Some time ago I secured some photographs from you for this purpose and because Stewart Davis is one of those most considered for this commission I visited him on my last trip to New York. He indicated at that time that it would be very long before he would be able to commence on such a commission and he indicated that it would be very very much longer before such a commission would be finished. The problem of time seemed somewhat unsurmountable. I have just received a letter from Mr. Davis indicating interest in the project and he asks me to turn to you on questions of cost. I wonder whether you could give me some indication on probable cost and also what the timing on this project might be.

Aline sends her very best regards to you.

Sincerely yours,

EERO SAARINEN AND ASSOCIATES

Eero Saarinen

ES:vk

272.00

4

3000.00

1088.00

18,000.00

(3074 1500.00)

3000.00

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Permanent records

Noted and

Collection materials

Shapiro
1950
Century
1950

Handwritten
Handwritten
Handwritten
Handwritten

Mr. Jean Paul Slusser

February 20, 1954

art but for his importance as a precursor of
the strongest current in mid-century American
painting."

Biographical notes are enclosed, but since Stieglitz did
not retain any records on his artists, the list of museums
is quite incomplete.

My best regards.

Mr. Jean Paul Slusser, Director
Museum of Art
University of Wisconsin
Ann Arbor, Michigan

Dear Mr. Slusser:

Thank you for your letter.

Sincerely yours

I am very glad to hear that you are
interested in the work of the Dove Society.
I will be glad to send you a copy of the
book if you wish. I will also be glad to
send you a copy of the book if you wish.

EOH1a

Have you by any chance seen a copy of the book
"The Dove Society" by Arthur Dove? It is a
book containing an article by Goldwater and a number of ill-
ustrations, all relating to Arthur Dove. Your committee
might be interested in seeing a copy of this. Also, if you
would like to see whether we can give you percent-
age allowance on it.

One of the most striking developments in 20th
century American painting is the rise during the
past ten years of the movement which has been
called variously abstract expressionism, symbolic
abstraction, or romantic abstraction. The leaders
in the movement have been Kline, etc. Masson and
Miro, and by such Americans as Tobey and Dove.

Arthur Dove, especially, anticipated by 25 years
the current interest in a kind of abstraction
which depends for its effect upon free, fluent
form and color informed by a deep, poetic feel-
ing for nature. During the 20's and 30's, when
cubism, social realism and "American scene" were
contested the field, Dove painted and comparative
neglect. Now, five years after his death, he should
be honored not only for the quality of his lonely

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 22, 1984

Mrs. Lawrence Rockefeller
834 Fifth Avenue
New York City, New York

Dear Mrs. Rockefeller:

Mr. Zorach just advised me that you have decided to retain for your collection his bronze entitled "Affection". Needless to say I am delighted that this very fine example has found such an excellent home. A bill is enclosed.

I had hoped that you would be in to see the Davis exhibition which continues through March 27 - as well as other interesting new paintings and sculpture on view in the group show.

I do hope you will be in soon. I will look forward to your visit.

Sincerely yours,

EGH:sh
encl.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 82ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

3-22-54

Dear Mrs. Halpert:

Many thanks for your letter of March 20 and your continuous efforts on our behalf.

The postponement of the exhibit which was caused by the plans of LIFE magazine has caused most of the disturbances of which you are aware, - as well as I, very much to my regret. I think, however, that we will have a very nice and well selected show. The three pictures from Cooperstown have just arrived and they are charming.

Worcester. The "Peaceable Kingdom" which causes unrest with you was on a special display from the beginning of March on. Word has reached me now that I can have it and a photo (for the catalogue) is already on its way. The "Garden of Eden" (Karolik) is in Europe. "Noah's Ark" was available when we planned the exhibit last, but is now in an other exhibit. That just cannot be helped. The paintings from Kansas City ~~are~~ on their way.

Metropolitan Museum is not available
I hope that clears up all the matters which were still pending. The selection of the photos I made was also governed by the possibility to make prints of them. Now we will include the Worcester Peaceable.

I am anxiously looking forward to your manuscript which I need in two days.

Best regards and wishes, Yours very cordially,

Isidor Feinstein

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not to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Kero Saarinen
March 18, 1954

If this meets with your tentative approval, more detailed information will be forwarded to you. Davis feels that with the collaboration of one year would suffice to complete the project. I shall be glad to send you photographs of paintings by Gagliardi so that you can see how his painting technique relates to that of Stuart Davis.

I do hope that you will be in New York before March 27th to see Davis exhibition. Meanwhile, I am enclosing some duplicate clippings referring to the exhibition, in the event that you would like to pass these on to the financial committee.

Before answering, I wanted to cover the ground thoroughly, so that you would have a complete story in connection with the Davis mural project.

We have discussed the project in great detail. He is most interested in it, and has established in his mind a working program which will allow for the completion of his present museum commitment and the mural sketch. He can complete the latter within a period of three months, or by July first. As you well know, the conception and the formation of the idea, are the major part of the job. The execution is relatively simple when the final design is achieved.

I believe that he mentioned in his conversation with you the idea of a collaborator. Were he to execute the large scale mural, the time element would be out of the question from your point of view. Thus, the current idea is to have Davis engage Louis Gagliardi to work with him directly, or under his supervision. There is a studio available in his neighborhood large enough to contain the full size panels. Thus, he could be working in that studio and conferring with Gagliardi all along the line.

The measurements you gave me of 34' x 8' makes a total of 272 square feet. The price of the final mural -- 7,000. New York -- will be \$18,000 net, or \$20,000 gross. The \$2000 differential will allow for a years rent of \$1800 for the special studio, and \$200 for the canvas and incidentals. Naturally, whatever traveling will be required -- and this can be limited to two trips; one to actually see the space and get the feel of the architecture and the locale; the other to supervise the installation -- will be additional.

The idea he discussed is a fascinating one and entirely original from the point of view of conception associated with contemporary murals and contemporary architecture. Naturally the painting will be in the "abstract" category, although Davis still considers himself a realist.

ELLIOTT, SHUTTLEWORTH & INGERSOLL

Miss Edith Halpert

-2-

March 6, 1954

Cedar Rapids is the shopping center for the State University of Iowa 24 miles distant, for the State Normal School in an adjoining county, and for nearby Cornell College. Their students and faculty attend events in the Coe auditorium. Thousands of people are attracted annually to the Coe campus. It is a community center for the city, and for special events draws attendance from a large section of Northeastern Iowa.

In connection with the building dedication, we had an extensive collection of paintings loaned by the principal art museums of the country, as well as by several private collectors. We now have for the year a loan exhibit, covering one wall, from the Solomon R. Guggenheim Art Museum. Mr. James J. Sweeney, its director, has promised another exhibit for next year, and we are hopeful this will be repeated annually.

The college wants gradually to acquire a permanent collection. This is dependent on gifts. Available income is used for academic improvement. Faculty salaries are being appreciably increased and, as money is available, curriculum broadened and physical plant improved. The college gets much community support and its permanency and progress are assured. The Trustees are mainly business and professional people who give all of its affairs careful and continuing supervision. Coe was designated in a recent survey by the Chicago Tribune as one of three "honor colleges" in Iowa. Our goal is to make it the best in this middle west area.

Considerable emphasis is now being placed on the Art Department. Marvin Cone, who has a national reputation as a painter, is head of the department. He is a Coe graduate. Until three years ago he was the entire department. We now have another excellent full time professor, Edmund Whiting, (Mr. Berkowitz has met both), and a part time assistant.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 26, 1954

Senora Laura Topes-Figueroa
Galeria de Arte Mexicano
Milan #18
Mexico D.F. Mexico

Dear Senora Figueroa:

I am sorry that we did not inform you of the final safe receipt of the Geraso painting.

As you know, it arrived much too late for the exhibition and we are somewhat at a loss as to the next move in connection with this picture - which incidently, I like very much. Will you be good enough to advise us what you wish to have done. No doubt you have something specific in mind in New York and I shall be glad to follow your wishes in this matter.

I am enclosing a copy of the Mancusi receipt.

When are you planning to be in New York? It will be so nice to see you again.

Sincerely yours,

EGH:sh
enc.

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 13, 1964

Dr. William C. Williams
9 Ridge Road
Rutherford, New Jersey

Dear Bill:

We are planning an exhibition of water colors and tempera by Demuth and Dove for the month of April - the opening date on March 29.

I am writing to ascertain whether you would consider lending for this occasion Demuth's "End of the Parade". If so I shall be glad to send for it at your convenience during the week of March 15.

How are you and the charming family? It has been so long since I have had the pleasure of seeing you and hope that you will be in town in the near future.

My very best regards,

Sincerely yours,

EGH:ah

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1888
WICHITA, KANSAS

316 East 66th Street
New York 21, N. Y.

March 6, 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I assume that my letter of May 11, 1953, addressed to you, is in your files. However, I will quote from the second page, paragraph #5:

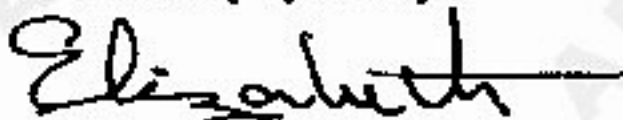
"Additional folk art: We have spoken of a fighting cock weather vane (205?) also a horse (#1244) and a still life painting on velvet, 'The Tipped Bowl' (#312). I listed another fighting cock #1273, but believe #205 was first choice. You mentioned that I could see these pieces. I am in no hurry, but am thinking that you may want this matter clarified."

Ten months have passed and the "no hurry" is obsolete, don't you think? I have not seen the sculpture listed and no prices have been quoted upon the sculpture, nor the velvet. The Murdock Estate "bonus" tenant has reported for his calendar year. I anticipated a decrease from the previous year, but the decrease proves to be twice that amount.

I have positive commitments with you which will be met as agreed. As to the folk art, I must know costs before any decision can be made.

I trust that you are feeling much better.

Sincerely yours,



Elizabeth S. Navas
Trustee, Louise C. Murdock Estate
Art Fund

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WALTER SCHATZKI

Old and Rare Books, Prints and Autographs

127 East 56th Street, New York 22

MU 8-6116

March 22, 1954

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

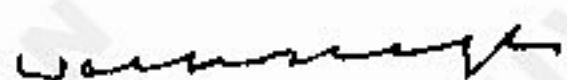
Here is the information (for the little that it is worth) which I received about the water-color portrait you bought from me recently:

11453
"I have delayed answering your letter of February 19th requesting some information about the provenance of the water color recently sold you in an effort to procure something definite.

I am sorry to state that I cannot give you anything too definite other than this came from southern Maine or the southeastern part of New Hampshire. This was purchased originally from a family by the name of Higgins near Wells, Maine.

I appreciate this information is pretty indefinite but it seems to be all I can unearth."

Sincerely yours,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTABLISHED 1907

ALBERT R. LEE & CO., INC.

OSWEGO, N. Y.
12 EAST BRIDGE STREET
TELEPHONE
OSWEGO 3143

MARINE SURVEYORS-OCEAN AND INLAND
INSURANCE ADJUSTERS

CABLE ADDRESS
"ARLEECOT"
NEW YORK

80 JOHN STREET

NEW YORK 38, N.Y.

TELEPHONE BEEKMAN 3-8200

IN REPLY REFER TO
No. 14883 KWP

March 17th, 1954

The Downtown Gallery
32 East 51st Street
New York City

Attention: Mrs. Halpert

Re: Regents University of Minnesota

Gentlemen:

Writer recently examined in your premises 2 portraits which we understand to be those of Mr. and Mrs. Franklin Pearce by Erastus Field and which we found to be more or less chipped in the background as if they had been in contact with screw eyes or wire on the backs of other paintings.

We understand that these were the paintings referred to in correspondence between you and the University of Minnesota and explains why there was some confusion over a pair of portraits referred to as being those of Mr. and Mrs. Fonda.

We understand that you desire to refer these 2 portraits to Mr. Alain G. Boissonnas for restoration and wish to state that this meets with our approval.

We have also examined the Peacock Tinsmith's sign and understand that you will have this examined by Mr. Joseph Tembach and determine whether or not he will be able to effect satisfactory restoration. We would appreciate your advising us on this point.

Very truly yours,

ALBERT R. LEE & CO., INC.

K. W. Putnam
K. W. PUTNAM

KWP:MKL

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ROBERT E. LOCHER

118 East King Street
Lancaster, Pennsylvania.

March 18, 1954

Mrs. Edith Gregor Halpert,
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

So glad to have your letter of recent date.

I am only too glad to give you what information I can on your recently acquired Demuths. None of these being really top flight gallery pieces, I am afraid the data may run a bit thin.

Yes, the numbers on these pictures refer to those in the catalogue Weyand is compiling. The following is the information we now have on the records:

- 322
#186 FRUIT AND THISTLE, about 1925; not signed; nor dated. Authenticated on back of paper at time of inheritance, 1935, by Robert E. Locher. Never exhibited; never reproduced. This picture is similar to #392, in which the same objects appear, though in slightly different arrangement. This is called "Still Life #1", owned by Columbus Gallery of Fine Arts, Gift of Ferdinand Howald, -many times exhibited and many times reproduced.
- 323
#316 BOYS BATHING, about 1916. This has previously been called SWIMMING HOLE; signed C. Demuth. There is no record of its having been in an exhibition.
- 324
#201 ARCHITECTURE (not 210 as listed in your letter), about 1917; not signed, nor dated. Authenticated on back of paper at time of inheritance, 1935, by Robert E. Locher. There is no record of its having been in an exhibition.
- 325
#140 MAN IN BLAZER, about 1916. Not signed, nor dated; authenticated on back of paper at time of inheritance, 1935, by Robert E. Locher. There is no record of its having been in an exhibition.

I do hope these notes will be of some help to you,

Sincerely yours,

Robert E. Locher

March 29, 1954

Mr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

Thank you for the catalogues. The show does seem impressive and I am glad that you are pleased with our few contributions to the exhibition.

Indeed I shall be very glad to organize an exhibition for "New Collectors". We have had shows of this type every Christmas during the past twenty-seven years, and in each instance found that aside from the immediate success of the show, it served as a "starter" for many collections. As a matter of fact, some of our most active clients today had their beginning in a show of that type. In the past we combined the older "named" artists with the younger generation so that there was a choice of small examples by the older men and large examples by the younger men, within a price range. The past Christmas we made a new experiment and the fact that sixty-eight paintings and sculptures were sold during the first week of the exhibition, indicates that this idea was effective. I am enclosing an announcement card listing the names of the artists which were included. For the occasion I purchased from other dealers and collections, a number of paintings and sculptures by artists not on our regular list, so that the collection could actually be called "Masters". I found too, that I had to make some replacements for the items sold. I was insufficiently optimistic about the results, thus I purchased a good many additional pictures, some of which I tucked away for another event of the same type. Therefore, I can let you have quite a few of the artists listed in the announcement, together with a group of paintings by younger and less established men.

The printed inclusion has not been very successful in the past as most people prefer to have "hand painted" pictures and are willing to pay the difference. We also made arrangements in these show permitting the purchaser to pay on time, making an initial payment of 20%, and arranging for five subsequent monthly payments. My suggestion would be, to have the price range from \$50 to \$500 in order to maintain a very high level. Perhaps some silk screens by the older men could be added to fill in the gap.

If you will let me know your wishes in the matter, I shall send you a tentative list for approval.

Sincerely yours

Smith College Museum of Art

H. R. Hitchcock, Director Mary Bartlett Cowdrey, Assistant Director

Northampton,
Massachusetts

March 9, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

You have doubtless heard that we have been approached by William Lane of Lunenburg, Mass., who has been very anxious to purchase our Sheeler. Although we have lent this picture to his Foundation for a short period, we are not intending to sell it to him or to anyone else.

At one time there was some question of exchanging it with the Whitney, but they offered us nothing that seemed of equal interest in return. Mr. Lane, likewise, has offered us a picture--another Sheeler--in exchange, but we feel it is not comparable in permanent interest to the one that we have. Should there be any change in our decision concerning the painting, I will let you know, but I think there are few later paintings by the artist that would interest us as much, and we do not wish the collection to be without representation of this artist.

Yours very truly,

H. R. Hitchcock

HRH/aj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BRYAN ARDIS FRAME
ATTORNEY AT LAW
509 ARCADIAN AVENUE
WAUKESHA, WISCONSIN

8 March 1954

Miss Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, New York

Dear Miss Halpert:

Your very nice letter of March 6th has been received.

It will make me happier to return the Stuart Davis to you, applying the proceeds on some other painting. Will the successor painting have to be a Stuart Davis?

There are no immediate plans for my visiting New York but there is no urgency about replacing this picture. It may be a few days before you will receive it since I will take it to Milwaukee to be packed for shipment. There is no one locally who can do a satisfactory job of preparing it for return to you.

The current exhibition you spoke of sounds exciting and I wish you great success with it.

Very cordially,

Ardis Frame

BAF/mas

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1964

Mr. Delmore E. Scott
1082 West 31 Street
Los Angeles 7, California

Dear Mr. Scott:

Thank you for your letter.

Now that I understand the situation I shall send you no further follow-up and will be patient with the account. Your enthusiasm for Shahn is very heartening.

Sincerely yours,

EGH:sh

CITY ART MUSEUM OF ST. LOUIS

ST. LOUIS 3, MISSOURI

February 26, 1954

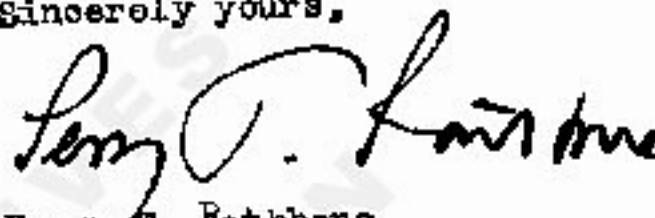
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter of February 23rd telling me about Stuart Davis' forthcoming show at the Downtown Gallery. This will obviously be an important event and I therefore regret it the more that I shall not be able to see it. I am leaving for Europe on March 21st and will only be in New York a matter of hours between planes.

Please convey my best congratulations to Stuart Davis.

Sincerely yours,



Perry T. Rathbone
Director

PTR:ep

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SUITE 250 SECURITY BUILDING
PHOENIX, ARIZONA

March 54

Dear Mrs. Halpert:

You may be interested to know that the 3 pictures you appreciated for me in your letter of 30 Oct. 1953 have been given to the Colorado Springs Fine Arts Center of which my friend Jimmy Byrne recently became Director. They have a fine endowed institution and quite a few 20th century American but not these three.

Our own project for an art museum has been "put on ice" because we can't raise the money at this time. Too much else plus a business recession. So I'm getting my tax deductive another way, and perhaps doing some good. What are the dimensions, price and year of the Stuart Davis - the attached clipping looks good
Yours sincerely,
Oliver James

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNAHILL, *Vice-President* - MRS. EUSEL B. FORD - K. T. KELLER

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

March 16, 1954

Mrs. Edith G. Halpert
Director
The Downtown Gallery Inc
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

The Trustees at their meeting yesterday voted to purchase the painting Buildings Abstraction, Lancaster 1931, by Charles Demuth from the General Membership Fund. At the moment there is only \$1500 available but a check will be sent to you for that amount, on account, and the remainder will follow in due course. The picture will be a great addition to our collection. I hope that you, and Georgia O'Keeffe both will be pleased to know it has found a home where it will be much enjoyed and appreciated.

Sometime when you can, tell me how many of Demuth's oils there are in American museums. I only know of the one in the Metropolitan.

Sincerely yours,



E. P. Richardson,
Director

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March 29, 1954

Mr. Leslie M. Cheek, Jr., Director
Virginia Museum of Fine Arts
Boulevard and Grove
Richmond, Virginia

Dear Mr. Cheek:

The Stuart Davis exhibition has closed and
as you know it has been a tremendous success
from every point of view.

Needless to say the inclusion of "Little Giant
Still Life" helped greatly toward the success,
and I am most grateful to you for lending it
for exhibition here.

Sincerely yours,

RGE:nh

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

March 3, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Blith:

I didn't answer your invitation to come to Stuart Davis' opening because I expected to accept it. Unfortunately, in the end I couldn't, but I want to thank you now for asking me.

Sincerely,



Alfred H. Barr, Jr.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

March 11, 1964

Mrs. Frank J. Everts
P. O. Box 1185
Lancaster, Pennsylvania

Dear Mrs. Everts:

Thank you for sending me a receipt for the two
Demuths which we returned.

I am now inclosing a receipt for the two paintings
which we are retaining and which, with your approval,
we are reframing for the exhibition.

In both instances - Demuth and Dove - we are concentrat-
ing on their watercolors, but are not issuing a
detailed catalogue. I shall send you several copies
of the invitation.

Thank you for your interest and cooperation.

Sincerely yours,

EGH:sh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Award Incentives INCORPORATED

200 WILLIAM STREET • NEW YORK 38, NEW YORK • D1GBY 8-1981

March 25, 1954

Channel Master Corporation
Ellenville,
New York

Attention: Mr. Jerome Bluestein

Dear Mr. Bluestein:

It would be appreciated if you would turn over the enclosed sheet and inquiry to the proper party in your organization.


We are working with CBS in making a special award for them. They are interested in securing 50 antennas in the exact size as the enclosed illustration. Could you please quote us on furnishing 50 such antennas with the exception, of course, of the arrow and the chicken. We would want everything from you up to that point complete with wire as shown in the illustration.

We intend to supply the upper portion, which is the arrow and the chicken; however, if you could supply this without any trouble, you can quote us on the entire job. If this is out of your line, then just quote us on 50 of the antennas up to the bar which has the arrow in the actual size as shown.

Your prompt attention would be appreciated.

Very truly yours,

AWARD INCENTIVES, INC.


Aaron Gordon,
Ass't. to the President

AG:ml
encl.

RECEIVED
MAR 26 1954
PURCH. DEPT.

March 5, 1954

Mrs. Frank J. Everts
P. O. Box 1183
Lancaster, Pennsylvania

Dear Mrs. Everts:

Two of the Demuth paintings you sent to us were of no specific interest to us at this time and we shipped them several days ago.

We retained the other two for consideration and have since discussed these paintings with three museum officials very familiar with the work of this artist and the current valuations.

Evidently, even my figure of \$1500 retail is somewhat exaggerated, as individually these men suggested something between \$1000 and \$1200, but finally agreed that a private individual might go up to \$1500. Because of museum regulations, their names may not be used. There is a very strong ruling to the effect that no museum may evaluate a painting -- for obvious reasons. I personally feel that I could get up to \$1500 for each of the figure group, if they were rematted and reframed. They look pretty inconsequential in their present presentation. Therefore, I would suggest that you permit me to have a good framer set these off in much better style so that I, in turn, may present the pictures appropriately in an exhibition which we are planning during the month of April. This exhibition will be devoted to Demuth and to Arthur Dove, a contemporary of equal importance. Our rate of commission is 25% on sales and we will stick to the \$1500 figure, as I believe that this can be obtained -- perhaps with some effort. On the other hand, I would consider buying both of them outright at \$1000, taking a chance on the future, since I am in the fortunate position at the present time to hold pictures for later improved valuations.

Naturally I will take no action whatsoever until I get some word from you. If you feel that you can do better elsewhere of course I shall return the paintings to you. As a matter of fact I would suggest that you communicate with Robert Locher, also in Lancaster, to ascertain what he considers the appropriate values. I am sure that he will give you a very much lower figure, since he has been consigning pictures of merit at very much smaller figures.

May I hear from you shortly as we are planning to go to press with our catalogue within a week and not more than ten days.

Sincerely yours

EM:la

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20

COMMONWEALTH OF VIRGINIA



30 March 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are writing to tell you that our Accessions and Executive Committees have officially voted to purchase the painting "Steel-Croton" by William Sheeler from the loan exhibition AMERICAN PAINTING 1954.

We understand that the sale price for the painting is \$1600.00. If you will send us your bill in this amount we shall see that it is forwarded to the State Comptroller for payment.

We are delighted to have this example of Mr. Sheeler's work for our permanent collection. Thank you for your cooperation in the success of the exhibition.

Sincerely yours,

Muriel B. Christison

(Mrs.) Muriel B. Christison
Associate Director for
Collections and Education

MBC: jg

*Do you have this bill in
your dictation file?*

PHILADELPHIA MUSEUM OF ART

TELEPHONE
POplar 5-0500



PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

March 5, 1954

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

I am sorry my letter of the 3rd was confusing. As I told you in our telephone conversation today the Board of Trustees agreed to the purchase of this painting SOMETHING ON THE EIGHT BALL this week so the picture is now ours and I look forward to seeing it again when you rush it down to us at the end of your show.

I am returning the color transparency so that Stuart Davis can give it over to them at Time. I should also be very grateful if you can get him to send that description of this painting which would help in our publicity.

Thank you so much again.

Very sincerely yours,

Henry Clifford
HENRY CLIFFORD
Curator of Paintings

job

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 25, 1954

Mr. Alden F. Megrew
Head, Fine Arts Department
University of Colorado
Boulder, Colorado

Dear Mr. Megrew:

Indeed I shall be very glad to send you paintings by
Marin and Shahn, two drawings by Kuniyoshi, and one
drawing by Shahn for your summer exhibition.

Because paintings by these artists sell rather frequently
I think it would be best to wait until later in the
season to give you specific titles. Please let me know
your deadline for the catalogue so that I can send you
the information in sufficient time.

It was nice seeing you and I hope you will drop in again
when you are in New York.

Sincerely yours

BGH:1

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
survivor is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

VOGUE

THE CONDE NAST PUBLICATIONS INC.
420 LEXINGTON AVENUE, NEW YORK 17
LEXINGTON 2-7500

March 9, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We are delighted to send you a copy of the March 15 Vogue, where on page 98 of our feature, PEOPLE ARE TALKING ABOUT, we have mentioned the Stuart Davis exhibition at your gallery.

We do so hope you will enjoy this issue, which you should receive in about a week.

Sincerely,



Allene Talney
Feature Editor

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

March 19, 1954

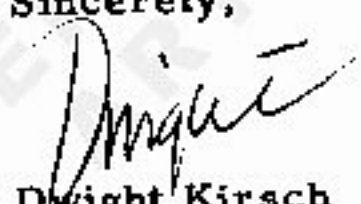
Page 2 -

We intend to ship the paintings back to dealers and other lenders at the close of the exhibition here, on May 4.

I have just had a report from Richmond to the effect that the Museum will probably buy three paintings including the Sheeler, and two others have been sold to private collectors in Virginia. I think there will still be enough fine paintings left to consider acquisitions for the Des Moines Art Center when the show is here.

With renewed thanks for your kindness,

Sincerely,


Dwight Kirsch
Director
DK:pl

P.S. They tell me that there will be a feature in March 28 issue of "This Week" magazine (section used by N.Y. Herald-Tribune) on our Farm Show - including a picture of your rooster weather vane - DK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 4, 1954

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Locker:

As Mrs. Stuart has no doubt advised you, I bought four of the Demuths that she had for sale, in spite of the fact that I felt they prices were so high for unsigned and somewhat unfinished examples. However, you know how enthusiastic I am about Demuth, even in his lesser moments.

There are numbers on these pictures and I am very curious to know whether these refer to the catalogue Mr. Weigand is compiling, and whether you have more information about specific dates, or where the subjects were painted. We try to assemble as much information as possible for our own records and for the purpose of providing prospective clients with the complete provenance and data.

I shall be most grateful for whatever information you can send me. The numbers as listed were:

| | |
|-----|-------------------|
| 186 | Fruit and Thistle |
| 316 | Boys Bathing |
| 210 | Architecture |
| 140 | Man in Blazer |

Sincerely yours

ESL

2

and since you have
been here at the gallery
and in our home &
studio for a while want
to hear about Neph.

I do not have cords &
tell you how I mean him
with the girls, since Ann Nester

March 18, 1964

Mr. Leslie B. Check, Jr., Director
Virginia Museum of Fine Arts
Boulevard and Grove Avenues
Richmond, Virginia

Dear Mr. Check:

I am very happy indeed that you and your committee have decided to add the Sheeler painting to your collection. I am glad too that the artist agreed to the special price as a cooperative gesture based on his Williamsburg days.

The bill is enclosed.

Sincerely yours,

EGH:ah

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1200

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

(05)

Received VIA WESTERN UNION CABLES

1954 MAR 25 PM 12 08

NA068 8PD INTL FR=N SANTIAGOCHILE VIA WUCABLES 25 1200

HALPERT

32 EAST 51 ST NYK

ACCEPT

: LOEB

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 5, 1954

Mr. Odd Helaae
Cultural Counselor
Norwegian Embassy
Washington 7, D. C.

Dear Mr. Helaae:

Thank you for your letter.

I am delighted that a representative exhibition of paintings by Per Krohg will be seen in America during this year.

Indeed I shall be delighted to have my name among the sponsors and am truly flattered.

Sincerely yours

HOWla

P.S. I own several of Mr. Krohg's paintings and shall be glad to lend them for exhibition although they are not for sale.

Mr. H. H. Arnason

-2-

March 23, 1954

early Spencer we have in the gallery together with one of a Tamayo gouache entitled "Woman Arranging Hair" and measuring 22 1/2 x 29 3/4". This is a recent acquisition and may suit your purpose for the exhibition. I really cannot bear to part with the apartment Tamayo again. It has just been returned and is once again hanging and giving me infinite pleasure. You would not take that away from a hard working gal I am sure. What else have I got?

Best regards.

Sincerely yours,

RCH:sh

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 11, 1954

Mr. Kingman W. Putnam
Assistant Secretary
Albert R. Lee & Co., Inc.
90 John Street
New York City, New York

Dear Mr. Putnam:

Evidently my previous secretary sent the original consignment list to the University Gallery in Minnesota. However, I have located our office copy and can now give you the numbers and valuation you requested.

| | | |
|------|---|----------|
| #257 | "Peacock" Tinsmith's Sign | \$750.00 |
| #81 | "Mrs. Franklin Pearce" by Erastus Field | \$2000 |
| #82 | "Mr. Franklin Pearce" " " " | pair |

Our three objects are in the gallery and may be seen at your convenience. I am sorry to have given you this additional trouble.

Thank you.

Sincerely yours,

EGH:mb

February 23, 1954

Mr. William H. Lane
Standard Pyroxoloid Corporation
Leominster, Massachusetts

Dear Mr. Lane:

In reference to the two paintings listed below:

John Marin Movement, Sea and Sky - 1946

Charles Sheeler Ore Into Iron - 1953

We hereby grant you permission for reproducing the former as a Christmas card, and the latter as a calendar for the General Tool Company. It is understood that these reproductions will never be made available by you for commercial sale. However, in the event that a museum catalogue is published by you or by a museum, the reproduction may appear as promotion for the artist and for American art. Similarly, black and white reproductions may also appear in museum publications or on the art page of a newspaper or an art magazine in conjunction with an exhibition which includes these specific paintings.

For all other reproduction rights, written permission must be obtained from The Downtown Gallery.

I hope that this arrangement is satisfactory to you.

Sincerely yours

WHL:1

February 24, 1954

Mrs. Thomas Metcalf
90 Mt. Vernon Street
Boston, Massachusetts

Dear Mrs. Metcalf:

Thank you for your letter.

I cannot tell you how sorry I am that the picture did not arrive in good condition. If you wish to have me report the damage to the insurance company I shall be glad to do so -- unless it is a matter of just replacing the picture in the mat. We have had some bad luck lately with the rough handling at the Express Company, and now I regret that I did not urge you to take the picture with you, but it did need fresh backing etc.

May I hear from you if there is anything that we can do.

It was so nice seeing you and I hope that you will pay us another visit in the near future. Incidentally, would you be good enough to ask Boris Mirski to have the Sheeler photographed at our expense so that we may have a record of that very fine example. Amazingly enough, a collector who is very enthusiastic about Sheeler's work, asked about this particular picture just a day or two ago, hoping that he could purchase it from you. But I advised him that it seemed unlikely. However, if at any time you wish to dispose of it would you let me know as I am sure he will be delighted to have it.

Sincerely yours

EOHla

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March 20, 1964

Dr. Alfred M. Frankfurter, Editor
Art News
136 East 57th Street
New York City, New York

Dear Dr. Frankfurter:

I am turning to you in despair.

Two of the paintings by John Marin selected by you years ago for the Venice Biennale were damaged and intermittently since their return there has been correspondence between this gallery and William H. Soper & Co. I have entered recently into the correspondence following up Charles Allen who had attended to it previously. To date however, no satisfactory action can be reported.

I am writing to you therefore, in the hope that you can give the matter a shot in the arm.

Many thanks.

Sincerely yours,

EGH:mk

Mr. W. D. Rogowsky
Addressograph-Multigraph Corp.
1060 Broad St.
Newark, New Jersey

Mr. Frank Goetz
Gregory, Mayer & Thomas
41 Cadillac Square
Detroit 1, Michigan

Mr. M. O. Couvillon
System & Methods Dept.
Esso Standard Oil Co.
P.O. Box 551
Baton Rouge 1, Louisiana

Mr. John E. Sullivan, Office Manager
American Hospital Assn.
18 E. Division St.
Chicago 10, Illinois

Mr. Samuel B. Brunswick
Brunswick Procedures
P.O. Box 660
4th & Jackson Streets
Oakland, California

Mr. Charles B. Foster
Professor, Office Manager
Ohio State University
College of Commercial
Columbus, Ohio

Mr. Gordon E. Mont
Teleflex, Inc.
9421 W. Chicago Blvd.
Detroit, Michigan

Mr. Louis Lifson
Beneficial Std. Life Ins. Co.
756 S. Spring St.
Los Angeles, California

Mr. G. E. Kirkpatrick
Executive Vice-president
The A.L. Garber Co.
Union 55
Ashland, Ohio

Mr. Robert Stockho
Advertising Manager
Shanleigh Hardware Co.
900 Spruce St.
St. Louis, Missouri

Mr. Robert E. Myers, M.D.
Superintendent and Medical Director
Metropolitan State Hospital
Norwalk, California

Dear Mr. Myers:

Your inquiry has been referred to us by Management Methods

and we are pleased with your interest. While we had originally planned on individual attention, a number of requests which resulted from stories appearing in the above and other publications make this impossible. There-

fore, a brochure on "Art in the Office" is being prepared and will be mailed to you within a week or so with some data.

The selection of art, unlike accepted commodities, depends largely on personal predilection. In the collection we have assembled for the purpose, there is a cross-section of styles.

Five American art with its variety of styles, subject-matter and price. We dare not presume to make the choice for you and hope that you can visit the gallery in the very near future. If you find it inconvenient to do so, please let me know whether (a) you wish to use paintings and/or sculpture for office decoration; (b) for newspaper or magazine advertisements; (c) for reproduction on calendars, pamphlets or house organs. This will give me a basis for specific suggestions.

Upon receipt of the brochure, I hope you will either pay a visit or outline your individual requirements to assist a pleasure to cooperate with you.

Sincerely yours,

WDR:mb

March 27, 1954

Mr. Norman A. Geake, Acting Director
University Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Geake:

It was nice to hear from you. Please do not be disturbed about writing me a letter on buying pictures, as I can well understand your position. I hope you are happy with the other choices.

The bill is enclosed. There is no history on the drawing as it belonged to Kuniyoshi and was not previously sold.

In returning the paintings to us, will you be good enough to hold the Dove until I give you the shipping address. I may have to send it directly to another museum which was interested in it from the photograph.

I am so sorry that we have the Santa Barbara competition and hope that you will have occasion to be in New York before the fall.

Meanwhile, my best regards.

Sincerely yours

HEE:la

UNIVERSITY OF MICHIGAN • MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR
JEAN PAUL SLUSSER, DIRECTOR

March 16, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are returning to you, with thanks
for letting us have a look at it, the painting
by Arthur Dove, "Square on a Pond".

It does not seem an inevitable choice
for us, and we feel that the price is pretty
high anyhow. Maybe, if we can ever acquire a
Dove, an earlier one would be more significant,
since at the earlier period to paint abstractly
was more remarkable than at the later date.

With kind regards,

Sincerely yours,

Jean Paul Slusser

Jean Paul Slusser

JPS/mjs

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Mr. E. P. Richardson

March 22, 1934

I hope that this will give you some of the information that you require, but if you wish I shall make a further and more complete survey.

Mr. E. P. Richardson, Director
The Detroit Institute of Art
Detroit 2, Michigan

Dear Mr. Richardson:

I was very pleased to receive your letter regarding the committee's decision with the Charles Demuth painting. If you will refer to the Museum of Modern Art and the Whitney Museum catalogues, you will see how outstanding an example it is in comparison with other architectural themes.

Georgia O'Keeffe was very pleased with the final disposition of the of the picture she has withheld from sale all these years, and I am glad that she succeeded in my intention that the painting be- longed in a public institution where it could be enjoyed by a great many people. The payment arrangement is entirely satisfactory.

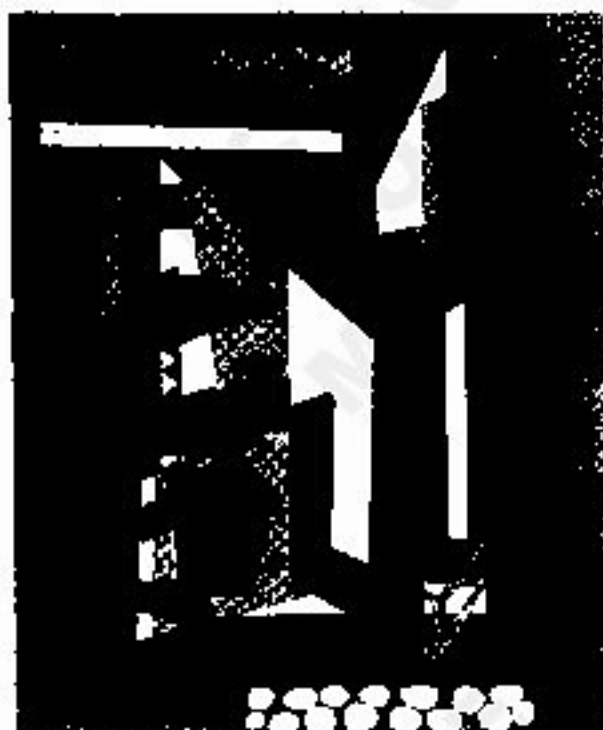
With the exception of several oils purchased by Mr. Howald and subsequently presented to the Columbus Museum -- "Piquetot Paris"; "Modern Conventions"; "Incense of a New Church" -- very few of the oils were placed until recent years. Demuth was very sensitive about the fact that he was referred to exclusively as a watercolor-ist and tucked away a good many of his oils which he left as a group to Georgia O'Keeffe in his will.

While I have not done complete research, I can give you the following I am sure of now in public and private collections:

| | |
|--------------------------------|-----------------------------------|
| Whitney Museum of American Art | "My Egypt" |
| National Gallery | "From the Garden of the Christen" |
| Art Institute of Chicago | "Chimney and Waterbank" |
| The Norton Gallery | "And the Home of the Brave" |
| Metropolitan Museum | "After All" |
| Helbert Collection | "I Saw the Figure 2 in Gold" |
| The Downtown Gallery | "Hopkins M. Knap Hopkins" |
| | "Tanght on Broadway" |
| | 4 Poster Portraits |

There may be one or two more in Columbus and know a large painting of Callas Lilies which may be either at the Philadelphia Museum or at Wake University.

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Medium Still Life: STUART DAVIS
At the Downtown Gallery, N. Y. C.

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February 24, 1954

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Rich:

I was glad to hear from some Chicago visitors that you are feeling very much better and hope that the improvement is rapid.

I hope too that you are planning to be in New York during the month of March when an exhibition of new paintings by Stuart Davis (the first in eleven years) will be held. There are eleven pictures in the show, all produced during the past five years and quite a number being shown for the first time. Incidentally, Katherine Kuh was very much impressed with "Something on the 8 Ball" which arrived the morning of her visit before sailing for Europe.

If by some chance you will be in New York on March 1st, it will give both Stuart and me great pleasure to have you with us at a small cocktail party we have arranged in his honor on that day (Monday) from five to seven o'clock.

In any event it will be very nice to see you. My best regards.

Sincerely yours

BMHla

February 23, 1954

Mr. Perry Rathbone, Director
City Art Museum
Forest Park
St. Louis, Missouri

Dear Mr. Rathbone:

In the hope that you are planning to be in New York during the month of March, I am sending you this advance notice of a one man show of new paintings by Stuart Davis.

As outlined in the enclosed press release, this is his first one man exhibition of new paintings in eleven years and promises to be one of the outstanding events of the season. All of the exhibits were completed during the past five years and present an excellent report of his contribution to American art.

I do hope that you will have occasion to see the show. If by any chance you will be in New York on March 1st, do join us at the preview cocktail party to be held that date from five to seven o'clock.

Sincerely yours

EGH:la

Mr. Carl O. Schwend

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February 25, 1954

100

Mr. Carl O. Schniewind
Curator of Prints and Drawings
The Art Institute of Chicago
Chicago 3, Illinois

11 West 22 Street
New York, N. Y.

I seem to have gotten myself into quite a mess on Friday morning, keep-
ing three appointments simultaneously, as I did expect you later in
the day. However, I hope you will forgive me.

I was happy to have obtained for you so many drawings for selection and am now enclosing a list for the European exhibition, together with the Chicago list of Shahn drawings which you are including in his one man show. In addition to those you selected, ~~very~~ I suggest the following to be borrowed from collectors:

Centralia Set #1 to #32

Mr. John Bertlow Martin
185 Maple Avenue
Highland Park, Ill.

Hickman Story Set #1 to #16

Mr. Leon Despres
77 West Washington Street
Chicago 2, Ill.

Clarinets

Mrs. Walter Paepcke
Drake Hotel
Chicago, Illinois

Spencer

Private Collection, N. Y. (We
can include this in our shipment)

Violinist &
Vanity

Mr. William Ward
310 East 51 Street
New York, N.Y.

Suzanna and the Elders

Mr. Alan Brandt
404 East 55 Street
New York, N. Y.

Perch with Two Figures

Mr. & Mrs. Ira Herbert
Park Lane Hotel
299 Park Avenue
New York, N. Y.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 26, 1954

Mr. William H. Lane
Standard Pyroxoloid Corporation
Leominster, Massachusetts

Dear Bill:

This is not pressure selling, but I want to
make sure whether you received the announcement
and order blank for the "Alphabet of Creation"
by Ben Shahn. We are about the turn in the orders
to the publisher and do not want to leave you
out, if you really want a copy. Do not hesitate
to say no if you have changed your mind.

Sincerely yours

EGH:1

March 18, 1964

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo 22, New York

Dear Edgar:

Well, we finally made it!

While I had hesitated to encourage Albright's procrastination, I must admit that in this instance it was worth the time gap to obtain ownership of the more contemporary painting.

I am really very happy that Marin will be so superbly represented in Buffalo. Being a vulgar person I am enclosing a bill payable at your convenience.

Incidentally, I cannot give you any interesting details regarding "City Construction", since Marin never released the painting for exhibition. This in itself indicates his personal conviction that it was a major expression he wanted to retain in his studio as further inspiration.

My best regards.

Sincerely yours,

EGH:sh
Enc.

PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA 30
TELEPHONE POPLAR 5-6300

RODIN MUSEUM
PARKWAY AT 22ND STREET

Dear Edith:

Thanks for your note.

It arrived this morning just
as I leave for Palm Beach
to come on Allan McNabb's jury
at the Society of the Fine Arts. I
get back March 3rd, hence
can't come to Stuart Davies'
party much as I should like
to.

Joseph & Henry Clapperton
this morning and he said he
will drop in to see you on
Friday of this week. Would it be

February 25, 1954

Mr. Frederick Baum
Karelsen, Karelsen, Rosenberg & Baum
230 Park Avenue
New York, N. Y.

Dear Fred:

Believe it or not, when I was about thirty years old, I had the foresight to arrange for an annuity. This is coming due on June 30th of 1954.

I am writing to ascertain whether you think it would be advisable for me to take it in one sum, since I need the money very badly this year, or whether it would be wiser to spread it out over a period of two, three or four years, because of the tax situation.

According to the reply I received from the company, I have to pay tax on the measly profit of \$2,232.26 which is a shocking percentage considering the period of twenty years. Also, I find that my dividends during that entire period amount to exactly \$34.99.

Would you be good enough to look over the enclosed and give me your advise in the matter.

Sincerely yours

BGBL

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
11-113 EAST DOUGLAS AVE.
TELEPHONE 2-1888
WICHITA, KANSAS

316 East 66th Street
New York 21, N. Y.

March 22, 1954

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

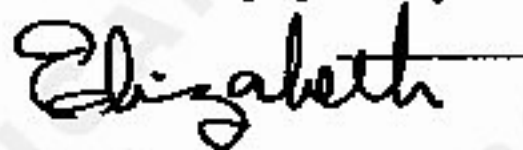
After much travail of spirit and with great regret, I have decided not to purchase the folk art objects listed in your letter of March 9th.

Space both for exhibition and storage in the Wichita Art Museum is very limited and will be for the next few years, unless a miracle should occur. However, if now or ever, a fine example in wood such as an eagle (standing) or a ship's head should be available, I would like the privilege of considering it.

The next three months will indicate the amount of my purchase fund for 1955. My idea is to concentrate on a few fine works, during the period of waiting for building plans to be assured.

You have been very kind about the folk art, and I am most appreciative of your considerate attitude.

Sincerely yours,



Elizabeth Navas
Trustee, Louise C. Murdock Estate
Art Fund

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ELLIOTT, SHUTTLEWORTH & INGERSOLL

Miss Edith Halpert

- 4 -

March 6, 1954

I regret not having the opportunity of discussing this with you personally as this letter is an abrupt approach and particularly so because of our brief acquaintance. It is quite understandable that you have interests closer to home. On the other hand, the metropolitan areas have so much art, and the opportunity to see original pictures has greater significance where it is not so abundant. Perhaps you will have occasion to discuss Coe's ambitions in the art field with others and that Coe may appeal to them as a means of furthering the universality of art. In any event, thanks for this audience.

My wife and I are sorry we left the city so soon after meeting you, but we hope to visit the Downtown Galleries on our next trip to New York.

Sincerely,



OWEN ELLIOTT

President of Board of Trustees
of Coe College

ONE:sjb

wouldn't care to sell.
Many thanks for
the offer it was
nice to hear from
you -

Regards,

Ann Marie
(Mrs. Harpe)

February 27, 1954

Mr. Harvard Arnason, Director
The Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Harvey:

Since I have not seen a catalogue of the Spencer exhibition, I do not know just how the credits have been placed. However, in the long review by Henry McBride which appeared in the Art News there was no mention of the Downtown Gallery.

Aside from the fact that we devoted a great deal of time toward the preliminary organization of the show, for the sake of the public it is important that they know where the Spencer paintings may be found in the future. Will you therefore be good enough to incorporate some mention in the catalogue to the effect that the exhibition was organized in cooperation with The Downtown Gallery. I am doing this in all modesty.

Sincerely yours

EGH:la

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sfm

Dear Mrs. Halpert -
We are flattered for
our painting that
you remembered it.
However we enjoy
living with it and

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March 4, 1954

March 4, 1954

Mr. Robert Smith
Music Department
University of Arkansas
Fayetteville, Arkansas

Dear Mr. Smith:

In June of 1953 we billed you for a Millman drawing entitled "Study for Bag on a Bag".

As it is entirely possible that there was some mistake in the original billing, I am writing to ascertain whether you wish to have this transfer made to the University of Arkansas.

Naturally we have to pay our artists within a reasonable time after purchase, and you can understand my position in the matter.

I shall be very grateful for information.

Sincerely yours

ESHL

Due on above as of 3/21/54
1/5
Paid 11/30/57
Payment 50
Complete
AR

GEORGE LEWIS DICKSON
4013 WEST SECOND STREET
LOS ANGELES 4, CALIFORNIA

Dear Mrs Halpert:-

The Harnett went forward today,
by insured parcel post. I also
have a policy on it for \$500 which
expires Aug 55. If that is not
sufficient perhaps you would
be kind enough to include it
on your list.

It is a pleasure to deal
with you and perhaps when
I get my doctor's bills cleaned up
I may drop in on you in New York
and buy a picture.

Sincerely,

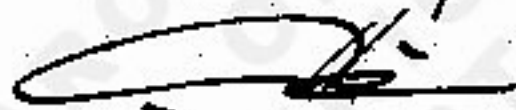
George L. Dickson

3/15/54

possible for him to see some
of the paintings there? He
is much interested and has
always admired the work.

With kindest regards

Sincerely yours



February 24th / 54

PHILADELPHIA MUSEUM OF ART

TELEPHONE
POplar 3-0500



PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

March 26, 1954

Mrs. Edith Halpert,
Director, Downtown Gallery,
32 E. 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

How unfortunate that the trucking service only goes one day a week. I think though the Davis picture had better come through Budworth. If they pack Monday and really ship Monday night or Tuesday morning it will certainly be here by Friday or before. If we let it come by truck on Friday, April 2nd, they may not even arrive on time to deliver here before five when we close. There would be nobody to take it in on Saturday. Unfortunately, our truck is not going to New York this coming week so that method of transportation is out.

The reviews all seem to have been excellent. I was also very glad to see SOMETHING ON THE RIGHT BALL in the Time write-up. Do let us have the explanation of the picture if you can pull it out of Davis!

Thanks for everything.

Sincerely,

HENRY CLIFFORD

Curator of Paintings

Job

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEPHONE TATLOW 2488

Vancouver Art Gallery

*1115 West Georgia Street
Vancouver 5, B.C.*

26th February, 1954.

Mr. John Marin, Jnr.,
Downtown Gallery,
32 East 51st Street,
NEW YORK, N.Y.

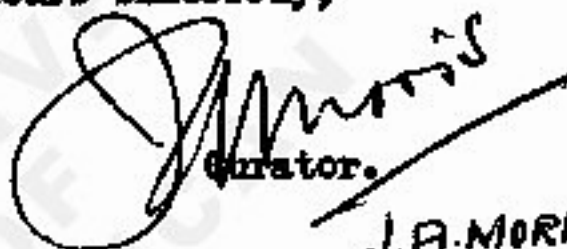
Dear Mr. Marin,

I understand that you have been in correspondence with Mr. Charles H. Scott concerning the possibility of an exhibition of your father's work in Vancouver.

We should be most interested if such an exhibition could be arranged and I am also quite sure that the Portland and Seattle Museums would be very glad to participate.

Would you kindly let me know if there is any possibility of such a show being arranged in the west.

Yours sincerely,


Curator.

J.A. MORRIS.

JAM/el.

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My immediate purpose in
N.Y. is to pick out another
small show of paintings, drawings
or prints of flowers for May 9 -
June 6 - here -

In digging into my desk
I came across your good letter
of Jan. 7 (unanswered!) - hope
I'll get time to see the Pop Hunt
Monotypes this trip. I'll remind
you -

Sincerely

DK

March 4, 1954

Mr. Henry-Russell Hitchcock, Director
Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Hitchcock:

On several occasions I heard that you are planning to dispose of the Charles Sheeler painting "Relling Power".

This painting was sold to the Smith College Museum in November of 1940 for \$2500, and was one of the POWER series reproduced as a separate portfolio in Fortune Magazine.

We shall be very glad to repurchase the painting for the artist, paying you for the full sum. As you probably know some ruling was made at the Woodstock Conference two or three years ago to the effect that no painting by a living artist was to be offered for sale privately or publicly until the artist and/or the gallery had had an opportunity to repurchase it. Therefore I am writing to you.

I shall be most grateful for a reply at your convenience.

Sincerely yours

EHM:1

Mar. 22, 1954

Mrs. Matthew Brown
419 Clinton Road
Brookline, Mass.

Dear Mrs. Brown;

Maybe these photographs will help you in bringing to light the
Marin watercolors you looked at the other day at The Downtown Gallery.
Again - we appreciate very much your coming to our Gallery.

Sincerely yours

John C. Marin Jr.

John C. Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

*Thank you - very much - I'm afraid
decision will have to wait until
Mr. Brown can go to the gallery with me - Sincerely,
John - J.C. Brown*

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may be published 60 years after the date of sale.

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. R. MARSHALL, President

(47)

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

9:47 FEB 24 PM '49

NA175 PD= RICHMOND VIR 24 304PME=
EDITH G HALPERT, DIRECTOR THE DOWNTOWN GALLERY=
32 EAST 51 ST=

DVIS PAINTING SHIPPED TO YOU ON 23RD FEBRUARY VIA
RAILWAY EXPRESS COLLECT REGRET DELAY=

MRS MURIEL B CHRISTISON VIRGINIA MUSEUM OF FINE
ARTS=

= DVIS =

THIS COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

March 23, 1954

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 6, Minnesota

Dear Harvey:

Forgive me for not having answered your letter sooner. You can well understand how busy I have been when you realize that I did not attend to the opening paragraph which held the prospect of a sale. Being uncommercial is not one of my characteristics, I have been told.

If the prospect is serious I shall go to the expense of making color transparencies; otherwise the black and white photographs will no doubt suffice.

Seriously, the exhibition is a fabulous success and I am very proud of our "jazz baby". Of the unborrowed pictures not owned by Museums, we have to date sold "Something on the 8 Ball" to the Philadelphia Museum, "Tournes" to the Munson-Williams-Proctor Institute, "Nidi" to the Wadsworth Athenaeum, "Rapt at Rappaport's" to a private collector, etc. Because only two important pictures are available we have turned down private purchasers on these. And I am sending you the photographs.

You may indeed retain for your May exhibition the Dove collage.

Your letter of the 18th is getting more prompt attention. The Demuth painting "Longi on Broadway" will be available. Three of the O'Keeffe photographs are being sent to you under separate cover. The Sheeler photographs are a little more difficult as they have been borrowed for his retrospective and I am waiting to hear from Fred Wight the actual dates of the show as well as the list of paintings so that I may know what is available. As soon as I get word I shall communicate with you and will send photographs. I am also sending a photograph of an

March 6, 1954

Mr. John Davis Hatch, Jr., Director
Norfolk Museum of Art and Sciences
Norfolk 10, Virginia

Dear John:

We certainly don't want to make you unhappy and if you will let us know what the express charges were, a check for that amount will be sent to you promptly.

Evidently your October letter did not reach us as we seem to have no record of any communication about the print before January.

For your information too, the print is now \$25 as the edition is greatly reduced through sales and within the next week or so we plan to increase the figure again. However, don't hesitate to send us the bill.

My best regards.

Sincerely yours

WHL:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

March 18, 1954

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Today I sent you a telegram, telling you that I had a verbal bid on the Lehnbruck for \$3500. What this means is this. I went to one of the members of the acquisitions committee on our newly formed Art Council, which is supposed to help in the support of the Art Galleries, and I spoke of this opportunity. He could not afford this piece himself, but he talked it up to a friend who has a decorators shop here. The expectation is that he might buy the piece and at some subsequent date give it to the Art Galleries.

Whether I can get a higher bid on it remains to be seen. I have never been in the middle of buying before. I do not know how firm prices are, but I think of you as on the firm side. I can say that in buying houses here, a compromise between what is called the asking price and the offering price is standard practice.

So don't slam the door on this, unless you really mean the price to hold firm.

Hastily,

Frederick S. Wight

Frederick S. Wight
Director of the Art Galleries

FSW:jd

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March 26, 1954

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Dwight:

I am glad that you like the prints and from time to time, as I can manage to get to my boxes, I may find some others to send you for consideration. You are right about the Halpert, the print was made during the days when I did my own dressmaking. Now I am fortunate if I can hem.

I am glad that you tipped me off about the Federation. Much as I like to be of assistance in educational work, it is very hard with our limited stock to have the pictures out so long.

We shall hold on to the Flower group for your exhibition. If you did not retain a list, the enclosed will be a refresher.

Yes, we got word from the Virginia Museum to the effect that the Shoeler is being acquired for the collection. Thanks for the cooperation. If you require any substitutions, do not hesitate to advise me accordingly.

Incidentally, the little gift is from me personally and not from the Foundation. Also, I note that we did not list the title of the Levine, it is based on his series of Old Testament Kings, and we merely called it "The King".

My very best regards.

Sincerely yours

BMH:1a

Coe College

ELLIOTT, SHUTTLEWORTH & INGERSOLL

ATTORNEYS AT LAW

1120 MERCHANTS NATIONAL BANK BUILDING

CEDAR RAPIDS, IOWA

March 6, 1954

OWEN ELLIOTT
Y. C. SHUTTLEWORTH
T. M. INGERSOLL
C. W. GARRISON
HARRY WILMARTH
ROBERT O. DANIEL
CHAS. A. HASTINGS
RALPH W. GEARHART
WILLIAM H. RYAN
THOMAS M. COLLINS
W. E. SHUTTLEWORTH

DIAL 5161

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Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

My dear Miss Halpert:

My wife and I met you in January at Doctor and Mrs. Kramer's and spoke of Coe College of this city. I am, therefore, writing you about the relationship of the College to your chief interest--Art. Mr. Sidney Berkowitz, who has been very helpful to me on several occasions, has suggested that I might presume to present one of our projects to you in which my wife and I have a chief interest. The object is to solicit the donation to the College of one or more paintings as an addition to the College Art Galleries.

Coe is an independent, coeducational, Liberal Arts college with an enrollment of approximately 800. Cedar Rapids is a city of 75,000. The college campus is in the center of the city and for the past few years has successfully emphasized college and community relationships.

The new auditorium facing the busiest street in Iowa, seats 1200. It has a good stage, fully equipped. Coe sponsors many cultural and educational events for the benefit of both the student body and the general public, and the auditorium is in constant use with such events and also by various civic groups, including the City Orchestra, recitals and theatricals. It is the only usable auditorium for such purposes in the city.

A unique feature pertinent to this request is that on either side of the auditorium is an art gallery opening from the foyer, but which are otherwise self-contained, fireproof units. These two art galleries are open when there are events taking place in the auditorium and the public is encouraged to visit them during intermission and before and after the auditorium attraction. Frequent teas and coffees are given. The object is to make art accessible to many without a special trip to an art museum and to thereby create and further art appreciation. The galleries are also open at regular stated hours, always under supervision.

**RICHARD S. DAVIS
WAYZATA 5, MINNESOTA**

15 March 1954

Dear Mrs. Halpert:

I have been remiss in acknowledging the receipt of your check covering my two watercolors by Demuth. Although I shall probably have to pay considerably more when I wish to acquire similar examples in the future, I am glad that you have them now.

I am inclosing two photographs which I find in my files and which I no longer need.

With very best regards,

Sincerely,

Richard S. Davis

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

RSD:er

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March 22, 1964

Mr. Jean Paul Slusser, Director
Museum of Art
Alumni Memorial Hall
University of Michigan
Ann Arbor, Michigan

Dear Mr. Slusser:

Thank you for your letter.

Naturally I am sorry that "Square on a Pond" did not suit your requirements. Would you like to have photographs sent to you of earlier examples by Arthur Dove, or would you prefer waiting until you are again in New York?

I also have your letter regarding the O'Keeffe's. Sometime ago we were asked, I believe by a California Museum, for a similar group of paintings by O'Keeffe to be shown with work by Rice Pereira. At that time we discussed the matter with Miss O'Keeffe who refused to have a number of her paintings shipped for exhibition. As you know, they are glassed and framed impractically for transportation. Besides, she insists on continuing Steiglitz' objections to shipping a work for exhibition. I have cheated on occasion by sending one for a general exhibition, but in her absence (now in Europe) I do not like to do this wholesale. I am sure you will understand.

My best regards.

Sincerely yours,

EOH:ah

March 6, 1954

Mr. Bryan Ardis Frame
509 Arcadian Avenue
Waukesha, Wisconsin

Dear Mr. Frame:

Forgive me for not having answered you sooner. I have been waiting for an opportunity to talk to Stuart Davis, but he was so busy completing his paintings for the exhibition which opened on Tuesday that I did not dare to distract him.

If the picture makes you unhappy, may I suggest that you return it and we shall be glad to credit it against another Davis that you may find more pleasing. On the other hand, if you still want the information from Davis want you please let me know.

I wish you could see the current exhibition which is creating tremendous excitement in the city. Four of the paintings have already been sold -- and they are large and all priced from \$3500 to \$6500 -- and we are highly elated with the reaction of the visitors including the press, museum directors and the public. Is there any possibility that you will be in New York during the month of March. I know you will enjoy the show -- and I know I will enjoy seeing you again.

Do not hesitate to be perfectly frank about the Davis you have as we feel it is a great mistake to have a painting where it is not giving the owner pleasure and I am prepared to do anything to make you happy about the situation -- if you will let us know your wishes in the matter.

My best regards.

Sincerely yours

RM:ls

March 13, 1954

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Eero Saarinen
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Saarinen:

Before answering, I wanted to cover the ground thoroughly, so that you would have a complete story in connection with the Davis mural project.

We have discussed the project in great detail. He is most interested in it, and has established in his mind a working program which will allow for the completion of his Guggenheim Museum commitment and the mural sketch. He can complete the latter within a period of three months, or by July first. As you well know, the conception and the formulation of the idea, are the major part of the job. The execution is relatively simple when the final design is achieved.

I believe that he mentioned in his conversation with you the idea of a collaborator. Were he to execute the large scale mural, the time element would be out of the question from your point of view. Thus, the current idea is to have Davis engage Louis Guglielmi to work with him directly, or under his supervision. There is a studio available in his neighborhood large enough to contain the full size panel. Thus, he could be working in that studio and conferring with Guglielmi all along the line.

The measurements you gave me of 34' x 8' makes a total of 272 square feet. The price of the final mural -- F.O.B. New York -- will be \$18,000 net, or \$20,000 gross. The \$2000 differential will allow for a years rent of \$1800 for the special studio, and \$200 for the canvas and incidentals. Naturally, whatever travelling will be required -- and this can be limited to two trips; one to actually see the space and get the feel of the architecture and the locale; the other to supervise the installation -- will be additional.

The idea he discussed is a fascinating one and entirely original from the point of view of conception associated with contemporary murals and contemporary architecture. Naturally the painting will be in the "abstract" category, although Davis still considers himself a realist.

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SUITE 860 SECURITY BUILDING
PHOENIX, ARIZONA

17 March 54

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Dear Mrs. Talpurt:

Enjoyed your letter and meant to have written you that the 3 pictures you appraised for me - Mann, Bone, O'Keefe - I just gave to Colo. Spgs now directed by our mutual friend, Jim Byrnes.

I found that our own plans to build, endow and furnish an art museum, had to be shelved for at least a year or so. Fund raising has gone very slow in Phoenix, this season. Before we began plus several years of "over-driving" local donors. So, as I needed the tax deduction and did not need the pictures, I unloaded them on Jimmy. Actually, I think his museum needs them.

Yours sincerely,
Oliver James

March 9, 1964

Mrs. Elizabeth S. Nevas, Trustee
Louise G. Mardock Estate Art Fund
316 East 66th Street
New York 21, N.Y.

Dear Elizabeth:

As I mentioned during our telephone conversation the folk art is available and there will be no hurry to pay for it if your other commitments "clean you out". We can either hold whatever objects you choose or deliver them at any future time you choose. However, with the National Gallery announcement of the Garbisch Gift I think it would be wise for you to make your own announcement, listing also the previous purchases of paintings as evidence of being on the ball with folk art, as you have been with other art.

For your information the prices are as follows:

#1279 "Leaping Deer" M. E. Blackman Steel Pen \$125.00
Drawing

Mourning Picture Embroidery or watercolor No charge

#312 "The Tipped Bowl" Velvet \$350.00

#205 "Fighting Cock" Weather vane \$400.00

I also mentioned to you that I found another cast - and this is the most beautiful cast - of the formal horse. Would you like to look at it, since I have brought it in from the warehouse for exhibition at some future time.

I expect to see you Wednesday when I will show you these objects.

Sincerely yours,

EGH:zh

March 29, 1954

Mr. Harris K. Prior, Director
Community Arts Program
321-318 Genesee Street
Utica 4, New York

Dear Mr. Prior:

I have tried to set the Sheeler schedule back all along the line, but I find I can't; we have showings committed hard and fast until a closing in Fort Worth March 24, 1955.

It is conceivable that I can squeeze transportation time to the anxiety point, to get the exhibition to Philadelphia around the first of April for a three week showing, and get it to you around the first of May for another three week showing. But I feel that this is ill-advised. The show is large and requires time to install and the drawings require careful handling. I believe this is over-crowding the schedule.

In balancing matters between you and Philadelphia (the letters came in by coincidence the same day) I cannot deny the significance of this Philadelphia "homecoming" for Sheeler. This is important to him; I have argued for it around Philadelphia. I can't back away from it.

So, unless you can make a shift and find some way to take the show at the later date, I am afraid that we must give the showing up. I hate to say this, as there is no place I would rather bring the show -- or any show organized by me. I shall give you time to answer before making any move to fill the mid-May - mid-June slot.

Do let me hear from you.

With best wishes - believe me,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:jd

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March 13, 1954

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

The opening of the fourth paragraph intrigues me greatly, "Well, who would pay?" The answer is some rich Californian or corporation. The Corning Glass idea of course is a natural. Why not write Brown - or do you want me to do it as a commercial character. Your plot is so delightful that I want to have a part in the play - the character part of course.

Is there any way of swinging a paid trip for Sheeler to attend his opening in Los Angeles with hotel accommodations thrown in? This would give him an opportunity to see the observatory and to plan a painting on his own.

The time extension is pretty rough on the colleges and institutions, but you are in a better position to know this angle.

And so cherrio.

Sincerely yours,

EGH:mh

P.S. Can you send me a tentative list of Sheeler's so that I will not make a request for the same picture twice.

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OWEN ELLIOTT
1120 MERCHANTS NATIONAL BANK BLDG.
CEDAR RAPIDS, IOWA

March 29, 1954

Coe College

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Miss Edith G. Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thanks for your nice letter and will appreciate your keeping Coe College in mind. Many people can obtain a financial benefit by giving away a work of art and also benefit a worthy cause.

Enclosed are some clippings from yesterday's local paper, which indicate the scope of Coe's activities. This is a normal week of activity for the college.

We will be pleased to see you on our next trip to New York, and undoubtedly the opportunity will present itself in which we shall like to take advantage of your kind offer as to an exhibit.

Sincerely yours,

Owen Elliott

OE MH
Enc.

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SUITE 600 SECURITY BUILDING
PHOENIX, ARIZONA

9 March 54

Dear Mrs Halpert:

Coincidentally I then came
this morning the check book of
your S. James show and I
perceive that "Indian Still Life"
about which I wrote you
yesterday an inquiry is too
large for what I had in
mind.

So please excuse the inquiry

Yours sincerely,

Oliver B. James

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March 17, 1954

that there might be some appetite for a bound book, but I dare say this is wishful thinking, since the text and reproductions are coming out in Art in America, and their edition should satisfy whatever hunger there may be.

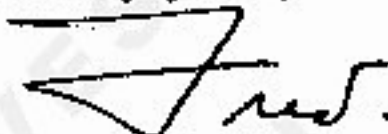
But what are your interests in the catalogue? Do you need a batch? Do understand that this is not the familiar pushing of wares. Whether you want a batch or whether you don't is quite all right with me. You can dip in at cost if you will let me know.

A while ago I had a letter from John Marin concerning the black-and-white photographs. I don't seem to find the letter, but he mentioned a sum or figure which rather puzzled me as it was in the 80's. I should be glad to pay for what photographs we need, but I should only be getting the twenty black-and-whites--perhaps less than twenty if we are able to afford as much color as I hope, and I already have a running start with the photographs I took. It would be nice to have photographs of everything as I struggle with the text, but that is just too extravagant. I shall send you a list of the black-and-whites which I have in mind in plenty of time for your comments if you feel that I am missing an important example--or perhaps an important honor.

I have made some discreet maneuvers about the Lehmbruck. There is no positive news as yet.

All the best.

Sincerely yours,



Frederick S. Wight
Director of the Art Galleries

FSW:DD
Enclosures

P. S. I wrote to George Fitch, 625 Park Avenue, asking for Wings. Apparently he used them. The letter came back, "address unknown." Can you elucidate?

*I am a little worried about the early examples.
Just got a refusal of yacht & yachting from Miss
Hutchinson's secretary. Miss Hutchinson is far from all,
& it is apparently not the moment. But I have yet
to hear from Mrs. Horner. F.*

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March 27, 1964

Mr. Robert F. Gates, Acting Chairman
Department of Fine Arts
The American University
Massachusetts & Nebraska Avenues, N.W.
Washington 16, D.C.

Dear Mr. Gates:

We shall be glad to cooperate with you as we have in the past.

No doubt you know that our gallery setup has been changed and we are now concentrating entirely on the artists whose names appear at the bottom of this letterhead. If you will indicate which of these men are of interest to you I shall try to find a painting for your exhibition.

Sincerely yours,

EGH: mh

March 13, 1954

Mr. Thomas C. Howe, Jr., Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco 21, California

Dear Mr. Howe:

I am very grateful to you for your prompt and helpful reply.

Since she is not known in San Francisco, it will make it much easier to just gracefully drop the whole matter. As matters now stand we do not have enough pictures for our own needs. I shall write Miss Franzblau accordingly.

My best regards.

Sincerely yours,

EGH:mh

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March 4, 1954

Mr. Delmore Scott
1082 West 31 Street
Los Angeles, California

Dear Mr. Scott:

There is a balance of \$40 which has been on our books since July 1952, almost two years.

I am sure that you can appreciate how embarrassing it is for me to follow up an account so steadily, and I am equally sure that you realize our position in the matter. After all, we have a responsibility to our artists which we feel strongly. As a purchaser of contemporary art, you must be sympathetic with this attitude.

If you cannot make the full payment at one time, would you please make some effort to reduce the amount on a regular basis so that we can close the account. I shall be very grateful if you would take care of this without any further follow up.

Sincerely yours

EMM

Management Methods

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Mr. W. B. Rozowsky
Addressograph-Multigraph Corp.
1000 Broad St.
Newark, New Jersey

Mr. Frank Goetz
Gregory, Mayer & Thomas
41 Cadillac Square
Detroit 1, Michigan

Mr. N. O. Covillion
System & Methods Dept.
Esso Standard Oil Co.
P.O. Box 551
Baton Rouge 1, Louisiana

Mr. Robert E. Myers, M.D.
Superintendent and Medical Director
Metropolitan State Hospital
Norwalk, California

Dear Mr. Myers:

Your inquiry has been referred to us by Management Methods. Mr. John E. Sullivan, Office Manager, American Hospital Assn.

While we had originally planned on individual attention, the number of requests which resulted from stories appearing in the above and other publications make this impossible. Therefore, a brochure on "Art in the Office" is being prepared and will be mailed to you within a week or so with copy of letter and data.

The selection of art, unlike accepted commodities, depends largely on personal predilection. In the collection we have assembled for the purpose, there is a cross-section of art, including American art with its variety of styles, media, subject-matter and price. We dare not presume to make the choice for you and hope that you can visit the gallery in the very near future. If you find it inconvenient to do so, please let me know whether (a) you wish to use paintings and/or sculpture for office decoration; (b) for newspaper or magazine advertisements; (c) for reproduction on calendars, cards, pamphlets or house organs. This will give me a basis for specific suggestions.

Upon receipt of the brochure, I hope you will either pay us a visit or outline your individual requirements and we will be a pleasure to cooperate with you.

Sincerely yours,

Mr. Gordon E. Miller
Teleflex, Inc.
9421 W. Chicago Blvd.
Detroit, Michigan

Mr. Louis Lifson
Beneficial Std. Life Ins. Co.
750 S. Spring St.
Los Angeles, California

Mr. G. E. Kippatrick
Executive Vice-President
The A.L. Garber Co.
Union 55
Ashland, Ohio

Mr. Robert Stockho
Advertising Manager
Charles H. Hargrave Co.
900 Second St.
St. Louis, Missouri

EOH:mb

March 6, 1954

Mr. Jonathan Marshall
The Art Digest
116 East 59 Street
New York 22, N. Y.

Dear Mr. Marshall:

Although, as you say, the time is very short, particularly in view of the activities in the art world at present, I shall do my best to have the five hundred word article ready by March 23rd.

I could do a very much better job if I knew which dealers were planning to write and which of the subjects are going to be covered more fully. Naturally it would be much more fun to deal with an angle not discussed by others, as well as to know whether any of the other long established dealers will participate in the symposium, or whether it will be limited to the new generation.

Sincerely yours

WHL

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

March 26, 1954

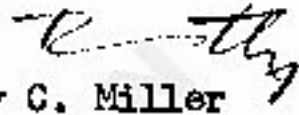
Dear Edith:

Referring to your letter of March 22nd and our conversation about the matter the next day, I want to assure you that the Downtown Gallery is credited throughout both the Spencer and Kuniyoshi shows.

I do wish you and I could think of someone who would like to contribute about \$2,500, tax-deductible, for a catalog for the Spencer exhibition. This would enable us to print a very well illustrated 24-page catalog like our Museum bulletins, which could be distributed, like our bulletins, to our entire membership, as well as sold at our desk. I have all the material for the catalog ready, including illustrations, a biographical chronology which has taken a long time to get together, and a tentative complete checklist of Niles' work. This would be the first monograph on Niles.

Do think about it and let me know if you have any bright ideas.

Sincerely,


Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dem:lh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If a cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 26, 1954

Mr. M. P. Potamkin
100 Rockland Street
Philadelphia 20, Pennsylvania

Dear Mr. Potamkin:

During your visit at the gallery you asked us to
reserve for you a copy of the special edition of
the "Alphabet of Creation" with 48 illustrations
by Ben Shahn with a new, signed silk screen print
made exclusively for these copies.

While I do not want to pressure you, I want to make
certain that you are not left out, if you really
want a copy of this book. An announcement with an
order blank was sent to you about two weeks ago,
but I am enclosing a duplicate blank for your con-
venience. Do not hesitate to say no if you have
decided against obtaining a copy.

Do come in to see the Stuart Davis exhibition which
opens on Tuesday, March 2nd.

Sincerely yours

EOHLe

Mr. E. P. Richardson

March 27, 1954

I hope that this will give you some of the information that you require, but if you wish I shall make a further and more complete survey.

Mr. E. P. Richardson, Director
The Detroit Institute of Art
Detroit 2, Michigan

Dear Mr. Richardson:

I was very pleased to receive your letter regarding the committee's decision with the Charles Demuth painting. If you will refer to the Museum of Modern Art and the Whitney Museum catalogues, you will see how outstanding an example it is in comparison with other architectural themes.

Georgia O'Keeffe was very pleased with the final disposition of the of the picture she has withheld from sale all these years, and I am glad that she succumbed to my insistence that the painting belonged in a public institution where it could be enjoyed by a great many people. The payment arrangement is entirely satisfactory.

With the exception of several oils purchased by Mr. Howald and subsequently presented to the Columbus Museum -- "Paquebot Paris"; "Modern Conveniences"; "Incense of a New Church" -- very few of the oils were placed until recent years. Demuth was very sensitive about the fact that he was referred to exclusively as a watercolorist and tucked away a good many of his oils which he left as a group to Georgia O'Keeffe in his will.

While I have not done complete research, I can give you the following I am sure of now in public and private collections:

Whitney Museum of American Art

National Gallery
Art Institute of Chicago
The Norton Gallery
Metropolitan Museum
Halpert Collection
The Downtown Gallery

"My Egypt"

"From the Garden of the Chateau"

"Chimney and Watertank"

"And the Home of the Brave"

"After All"

"I Saw the Figure 5 in Gold"

"Hospice N. Eglap Hospice"

"Lough on Broadway"

4 Poster Portraits

There may be one or two more in Columbus and I know a large painting of Calla Lilies which may be either at the Philadelphia Museum or at Fiske University.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

the
mao
hill
galleries

and
distinctive gift shop

Delray Beach, Florida

Thomas A. Gagliardi, Manager

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it can be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I don't know whether or not I told you in a previous letter that I went to Nassau several weeks ago. I spent a little time with the Marksons who have taken Lady Oakes' house.

Nat gave a small clam bake before he left. Some Palm Beach people came down among them Mrs. Woolly Hart Taylor. Steve Hensel and Channing Hare also decided to come to the show. Steve told me of Vivian's short-lived venture in the art world in CondeNest's apartment. ~~They are~~ busily painting Mrs. Summer Wells, and Steve is getting ready for a show at a Boston gallery--- who's name shall go unmentioned.

All for now and again thanks for the compliment of thinking about us insofar as the "merger" is concerned.

TAG/at

like you - excuse the connection -
some day I shall have a good sec.

Lone
Pomeroy

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

March 31, 1954

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

James B. Byrnes, Director

Dear Edith:

We are now back in the Springs and have snow on the ground. It's wonderful to be able to get to New York and become over stimulated by big city life, but I'm afraid it takes its toll in nerves and it's pleasant to return to where you live. On leaving New York, we both remembered that we had forgotten the "Downtown Special" Moonstrips - but, believe me, they will provide some interesting conversational fare for our artist friends.

The Rooster arrived this morning in good shape and I am waiting for a few other items before calling a meeting of the Board to have them accepted. Meanwhile, I'd like to thank you again for your wonderful hospitality and generous benefaction. We both want to urge you to make a sincere effort to visit.

Four pictures from Oliver James have just arrived and I will send photographs of the three which you requested, the O'Keeffe, the Dove and the Marin, and will throw a copy of the Hartley in for good measure at no charge.

Enclosed is the receipt for the Rooster which you sent to us. Again, our sincere thanks for the gift.

Sincerely,

JBB:ce
Enclosure



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director
In Charge of Music

March 1, 1954

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st Street, New York City.

Dear Mrs. Halpert:

Your letter of February 23d must have crossed mine in which I told you that we were keeping the oil entitled Spring #1, 1953. In that letter I also told you that Mrs. Phillips and I spoke to Francis Taylor and Theodore Rousseau when they were here with the Museum Directors and that both were enthusiastic in their promise to cooperate with other museums including ours, for a great comprehensive Marin Memorial in 1955. I expected to hear from him but not having heard I have just written a long letter to Theodore Rousseau asking him and Francis Taylor to confer and come to a decision about the project to which they had tentatively agreed. I repeated in writing what I had told them both vocally that we would all like to have the Exhibition open at the Metropolitan. I definitely would prefer not to have the show open with us nor to have too much business in connection with it. I asked Theodore Rousseau to get in touch with you and I feel sure he will do so. As to my own conference with you, since you are busy with your Stuart Davis show and I also am busy in installing a Henry Moore-Graham Sutherland exhibition in our Gallery, our talk must go over until the following week. I hope to be able to go to New York Sunday the 7th of March and to be there on the 8th and 9th. Meanwhile I must tell you that I have just received a long letter from Joseph Fraser Jr., Director of the Pennsylvania Academy of Fine Arts. He tells me of their plan for the celebration of the 150th anniversary of the founding of the Academy. The plan is for an exhibition early in January 1955 of twenty-five American artists, each one to be represented with fifteen works. Of course John Marin is included and we are asked to lend three water colors and two oils, all works of such importance that they should be at least considered for the Memorial show. Before I can answer Mr. Fraser we must come to some definite decision not only on the date of the opening exhibition but on the paintings from the Phillips Collection which would be invited. Of course it might be possible to postpone the opening of the travelling Memorial Exhibition until February or even March. Before we meet in New York it might be well to confer with Theodore Rousseau and to talk over with John Marin which pictures of our Marin Unit we must have. Needless to say I wish to give first choice to our great Marin retrospective in case we also open in January at the Metropolitan.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION

W. R. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

(28)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA613 PD RICHMOND VIR 10 228 PME

MRS EDITH HALPERT DIRECTOR DOWN TOWN GALLERY

32 EAST 51 ST

OUR ACCESSIONS COMMITTEE CONSERING SHEELERS

"STEEL-CROTON" FOR PERMANENT COLLECTION PLEASE WIRE

MRS A M PRICE CORDIALLY

LESLIE CHEEK JR VA MUSEUM FINE ARTS

*Planned
1070 1000
3/11*

CONSERING SHEELERS PC A M

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

February 23, 1954

Mr. Duncan Phillips
The Phillips Gallery
1600 Twenty-first Street, N. W.
Washington, D. C.

Dear Mr. Phillips:

Since your visit to the gallery, I was encouraged by your reaction to discuss the idea of a Marin Memorial show with several other museum directors, and the following institutions are prepared for an impressive and inclusive exhibition of paintings in oil and watercolors, together with drawings and etchings representing a complete cross-section of his work:

Boston Museum of Fine Arts
Cleveland Museum of Art
Minneapolis Art Institute

John Marin, Jr., and I are very happy that you will help us in making the initial selection. We wonder whether you plan to open with an exhibition at your own Gallery - which we should very much like - or whether you would prefer to have it at a later date. We also wonder whether you have had an opportunity to talk to Mr. Rousseau of the Metropolitan Museum. It is our great desire to have the New York show held at that institution, as both Stieglitz and Marin would have liked that very much. As all three museums are eager to set their dates, and to ascertain who will take care of the catalogue which they expect to pay for on a pro rata basis, I am writing to get this information from you, and hope to get word very shortly. If you wish, I can arrange to come to Washington to discuss the matter in detail - preferably during a week end. We are opening an exhibition of Stuart Davis paintings on March 1st -- the first one man show of new paintings in eleven years -- and I expect to be pretty tied down during the week. However, I shall do all I can as I feel that the Marin exhibition is the most important event and deserves a sacrifice on my part.

Incidentally, I am also looking forward to information regarding your reaction to the Marin paintings we sent to you for consideration.

May I hear from you shortly. My best regards.

Sincerely yours

ESHla

prior to publishing information regarding sales transactions.
essays are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
whosever is living, it can be assumed that the information
may be published 60 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

March 2, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am terribly sorry not to be in New York for your opening. I was there for a moment this past week, but couldn't stay over, and this means that I can't get down again for some little time. Had your letter not reached here when I was away, I might have been able to run in and have a quick look. This is a shame.

Also I would have liked to thank you in person for your help with our Dioda-Kienbusch exhibition which was highly successful. We had an attendance of almost ten thousand. Three of the paintings were sold, and Dioda's BIGHORN. I am sending you two issues of the Carnegie Magazine, January, and March, containing illustrated articles relating to the exhibition. I trust you received the catalogue sent you just after the opening. I only wish you could have been here for that.

With warmest thanks and best wishes,

Cordially yours,

Gordon
Director

P. S. . You do know, don't you, that our next International is not until October 1955?

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

March 12, 1954

OFFICE OF THE DIRECTOR

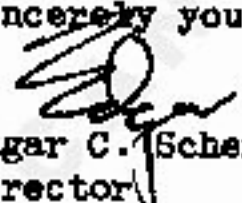
Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

At a meeting of the Art Committee held yesterday, it was voted to purchase the John Marin, "City Construction," which is now on approval at the Gallery at the price which you quoted of Three Thousand Five Hundred Dollars (\$3,500.00). You will receive the check for it as soon as it goes through our bookkeeping department. In the meantime, may I thank you for your patience and kindness in the Marin problem, and tell you how happy I am that the picture is finally here in the Albright Art Gallery. It's right across from my desk now, and I have enjoyed it for a long time and will miss it when it goes upstairs. Any information you have as to the picture being mentioned in any kind of letters, and so forth, I would appreciate your forwarding. Not that it needs it, but we just like to have our records complete.

Thanks again.

Sincerely yours,


Edgar C. Schenck
Director

ECS:eb

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Mr. Frederick S. Wight -2-

March 29, 1964

I note that you have written to Bill Lane regarding the size of the color reproduction. This should straighten out that problem.

My best regards.

Sincerely yours,

EGH:sh

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

two ideas have ~~not~~ ~~validity~~ and I will go on ad infinitum. I thought of writing you at this time particularly -- since Nat is staying on for a few weeks and you can discuss this jointly. I have the practical details worked out in my queer mind and we can discuss them if you care to do so.

Meanwhile, I am carrying on at the old post in the course of my mother's illness and its effect on me, had to decide to drop my winter vacation had made arrangements with the Sore Kuniyoshi who I had enjoyed as a companion and we expected to fly to Havana on Monday. I had suddenly given up the idea and she went on with her vacation. The vacation of the two other very good friends, Yamaoka and Yamaoka, will have both an excellent rest and a very good vacation.

[illegible]

As you have reason to know, Boris Witski became an important factor in the art life of Boston, and helped a good many artists toward a successful career. However, his enthusiasm is not matched by his commercial functioning, but there is no question that he is a great asset as a promoter and as a name in Boston.

Both you and Nat, on separate occasions, mentioned the possibility of opening a winter branch of the Mayo Hill Galleries in Boston, concentrating, more or less on the shop end of the business. The proposition referred to above applies to the combination of an Art Gallery being run by you and Boris Mink jointly, using his name as Director, because it has been established for such a long time. I am sure that you and he will get along splendidly.

Another idea I have is creating a weatherman branch in Boston and in Wallislet. We are about the launch the new enterprise and I have every reason to believe that it will be a howling success. All of the work will be done through New York, but I would be prepared to give you the New England concession and this would require the consent of Boris Mirski who has an interest in the business.

you and I respond to some degree. Let me know whether the
I shall not go on with this in detail as it seems silly unless

March 9, 1964

Mr. Charles Alan
THE ALAN GALLERY
32 East 65th Street
New York 21, N.Y.

Dear Charles:

Thank you for the information regarding the Knipschild frames. As you probably know I sent him a check promptly.

The little man was lucky that I did not feel well when he called, because I really would have blown my top if the top had been well fastened that day. After all that was done for him, to come in and act as if we had deliberately jipped him was a little hard to take. However, I should be used to this by now.

I am enclosing a check for \$250.00 on account. Unfortunately people like Fleischman and others in the upper brackets have made either negligible payments or none at all. I have written to them repeatedly and I am finally planning to have the bank cooperate to start some form of pressure. I know that you understand the situation.

Sincerely yours,

EGH:mk
enc.

February 25, 1954

Charles & Emma Frye Free Public Art Museum
P. O. Box 3367
Seattle 14, Washington
Attention, the Director

Dear Sir:

Thank you for putting me on your mailing list. We shall continue sending you announcements of all our exhibitions.

You will note that we represent ten or
ing Am
by man;
for our stock as an accommodation to our museum and
private clients.

We shall be glad to furnish you with any information
that you may require.

Sincerely yours

EGHLa

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Fair and continued cooler, with warmer weather Wednesday.

DAILY NEWS

DAY, DECEMBER 15, 1953

SIX PAGES TODAY

PRICE FIVE CENTS

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Well-known Art Collector, Ralph Hubbard Norton, Dies

GALLERY DONOR STRICKEN AFTER SHORT ILLNESS



RALPH HUBBARD NORTON

Ralph Hubbard Norton, nationally known collector of art and donor to the Palm Beach Art League of the Norton Gallery and School of Art, passed away in West Palm Beach last night at 8:10. Mr. Norton is survived by his wife, the former Ann Weaver, his daughters, Mrs. Bartlett Richards and Mrs. Melvin Hendershot, and two sons, Calhoun and Christopher Norton.

Resident for many years of West Palm Beach, Mr. Norton also maintained a home in Chicago, where he had graduated from the University in 1900. It was in Chicago, some time before the first World War, that what was to become the famous Norton Collection started as a nucleus of two or three paintings prized by their owner. From this modest beginning, following a personal inclination for the beautiful shared by the his first wife, Mr. Norton developed an extensive and admired collection of lasting cultural value.

On February 8th, 1941, the impressive Norton Gallery and School of Art was inaugurated and began its contribution to the artistic life, not of the Palm Beaches alone, but of the State of Florida as well. It can be said that, because of the vision and particular wisdom and originality displayed by Mr. Norton in the organization and endowment of the Norton Gallery, he created a new and stimulating pattern for similar art centers in this country. Never before in this country had a great collection been provided for in such a manner. Under the provisions made by the donor, the Norton Gallery and School of Art is insured of remaining a living and continuing monument of artistic growth which

UN TENTATIVELY SETS FEBRUARY TO MEET AGAIN

Nation's Mayors Told To Guard Against Panics

UNITED NATIONS, N. Y., Dec. 14 (INS)—Plans to summon the UN Assembly back into session early in February shaped up in tentative form today as U. S. Emissary

WASHINGTON, Dec. 14 (INS)—President Eisenhower told the nation's mayors today that the country's main civilian defense task is to prepare for emergencies "with-

March 10, 1954

Dear Mrs. Halpert,

Please forgive me if you can and bear with me yet a while. At the time I undertook the acquisition of the Shahn print I assumed, quite wrongly, that I would soon be entering an era of comparative financial freedom. Even if this had not been so the greed I felt when I saw the print would probably have overwhelmed common sense. Anyhow—I plunged. When I arrived home from Europe late in '52, quite broke, I decided to complete my master's degree at U.S.C. As a result I have lead rather a precarious ~~existence~~ during the past year. I could go into financial details but we might both start crying. That is not the purpose of this letter.

I am enclosing a money order for ten dollars which will push me past the half way mark. I assure you that I am in deepest sympathy with your position as stated in your recent letter and that I will do my best to fulfill my obligations to you as soon as possible. My prime ambition as a collector is to own a Shahn painting so I don't want to alienate you at this point—assuming, of course, that I haven't already.

It may interest you to know that since I first discovered Shahn about six years ago I have been carrying on an active campaign of indoctrination as student, student assistant, teacher, lecturer, and assistant curator. You might be surprised at the colony of Shahnians which is flourishing in southern California.

Again, I'm sorry. Have faith.

Sincerely,

Delmore E. Scott

1082 W 31

2A 7

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Webb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 5, 1954

7FA
Dear Electra:

Now that I am reassembling the folk art, I want to get straightened out on the paintings that you returned, realizing that no credit slip had been sent to you.

Enclosed you will find this credit slip for the three paintings. On the other hand, I find that we made no charge for four other pictures. It is almost an even exchange, since I am giving you the higher figure on the returns. I hope this will not confuse your bookkeeping.

What do you think of the National Gallery announcement? The Garbisches are very pleased and for that matter, so am I. It will increase the interest, not only in paintings but in all other manifestations of American folk art and will give additional stature to our native aesthetics in the opinion of foreign visitors.

I have done nothing about Mrs. Carlyle's article as I have been hoping to see you before this. When you come back do let me know and we can chat about it -- as well as many other things.

I hope the trip rested you and that you will settle down in New York very shortly. I look forward to seeing you.

Affectionately

3
S. H. Webb
7280
22 25
100

February 25, 1954

Miss Doris Meltzer, Director
Serigraph Galleries
38 West 57 Street
New York 19, N. Y.

Dear Miss Meltzer:

Indeed we shall be very glad to cooperate with you and whenever you are ready to come in to see the Zorach watercolors, please give me a ring and we shall arrange to have them available for you. The split in the commission is perfectly alright and as a matter of fact the idea of making sales abroad rather stuns me and I would very much like to see it happen, even if I have to sacrifice more than the amount you suggest.

Sincerely yours

BGMla

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 9, 1954

Mr. Harold Harris, Vice-president
Sales and Engineering
Channel Master Corp.
Ellenville, New York

Dear Mr. Harris:

On Sunday I received several weather vanes made from the original Cushing molds, and I am very eager to show them to you before making photographs as I had promised. We will have to ascertain whether the horizontal rod and ball are necessary for the combination we discussed or whether the vertical rod will be sufficient.

If you are planning to be in New York shortly it would be best to look at the original vanes and to discuss further details and plans. It will be nice to see you again.

Sincerely yours,

EGH:wh

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March 25, 1964

Mr. Henry R. Rossiter, Curator
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

At the request of Mr. Karolik I am enclosing two photographs of the Formal Horse which we recently acquired.

This is one of several casts found to date - all in the neighborhood of Maine and Vermont. This cast is from Berwick, Maine.

Two smaller versions of this design were sold - respectively - to Mrs. John D. Rockefeller, Jr., in 1931 and Mrs. John Garrett of Baltimore in 1937. The former was selected by Alfred Barr with other major Folk Art objects for the Museum of Modern Art and was subsequently sold by the Museum to the Metropolitan Museum. The medium size version is in the Shelburne Museum collection and another larger one is in the Halpert collection.

The Formal Horse has been reproduced in the following:

| | |
|--------------------------------|--------------|
| Hewark Museum catalogue | Oct., 1931 |
| Creative Art | Nov., 1931 |
| Literary Digest | Dec., 1931 |
| Museum of Modern Art catalogue | 1932 |
| American Collector | Nov., 1935 |
| House and Garden | Oct., 1941 |
| Mademoiselle | Winter, 1948 |
| Downtown Gallery catalogue | May, 1961 |
| Life Magazine | July 2, 1963 |

In all the reviews and in relation to the reproductions, the Formal Horse has been referred to as one of the great sculptures.

Sincerely yours,

EGH:mh

cc Mr. Maxim Karolik
enc.



CHANNEL MASTER CORP.

ELLENVILLE, N. Y.

ELLENVILLE 1300

March 29, 1954

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Mrs. Edith Halpert
The Downtown Gallery
32 E. 51 St.
New York, N. Y.

Dear Mrs. Halpert:

Enclosed is some representative literature which our company puts out.

I am still looking forward to hearing from you on the possibility of having one of your people do our catalogue cover. Time is growing very short.

We are still awaiting the sample Weather Vane for us to photograph.

Very truly yours,

CHANNEL MASTER CORPORATION

Harold Harris, Vice President
Sales & Engineering

hh;jw

March 20, 1954

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Richard Berg
The Paint Bucket
Sherwood Square
Westport, Connecticut

Dear Mr. Berg:

We owe you an apology.

We are sorry to inform you that there has been a bookkeeping error in your account. We happen to have a client with initials and last name somewhat similar to yours. He sent us a \$120.00 check which was credited to your account and which should have been credited to his. Your account therefore reads as follows:

| | |
|-----------------------------------|-----------------|
| Debit | <u>\$450.75</u> |
| Payments made, July 27, 1953 | 100.00 |
| Sept. 25, 1953 | 100.00 |
| Jan. 8, 1954 | 100.00 |
| March 12, 1954 | 30.75 |
| Total payments: | <u>330.75</u> |
| Balance due the Downtown Gallery: | 120.00 |

We do hope that you will forgive us.

Very truly yours,

(Mrs.) Adele Rosenstein
Bookkeeper

AR:mb

to that we objected.

You will of course insure it as have the various museums when they used it.

Aside from Bill's uncertain health, all's well with us. —

We remember with pleasure the fine evening & delicious dinner we enjoyed with you two whole years ago! —

Any time this week will be alright for some one to pick up the picture.

Bill joins me in best wishes & will hope to get in to see the exhibit —

Sincerely —

Flora W. —

February 25, 1954

Mr. Robert Bruce Inverarity, Director
Museum of International Folk Art
Santa Fe, New Mexico

Dear Mr. Inverarity:

For some time I have wondered about the reaction of your committee in the selection of photographs I sent to you in response to your letter of December 11th. I thought of this today particularly as I have just heard where the Garbisch Collection is being presented. Naturally there will be a greatly heightened interest in American Folk Art as a result of this announcement, and the special issue of Art In America during the month of May. Naturally too, the material will become more valuable as a result of so many objects being removed from the market. The same is true in connection with the recent addition of sculpture to the Karolik Collection in Boston.

I have no desire to pressure you in this matter, but my feminine curiosity is getting the best of me.

My best regards.

Sincerely yours

BOM1.

March 26, 1954

Mr. Philip R. Adams, Director
Cincinnati Art Museum
Eden Park
Cincinnati, Ohio

Dear Mr. Adams:

I have just been advised by Dorothy Miller of the Museum of Modern Art that the Spencer Memorial show opens in Cincinnati on March 29.

If a catalogue is being published for this exhibition, will you be good enough to send me several copies. Also in talking to Miss Miller the other day, I mentioned the fact that there should be some acknowledgement to the Downtown Gallery for assisting in the exhibition - so that inquiries may be forwarded to us - as representatives for the Spencer estate.

May I also ask whether some arrangement may be made whereby we receive duplicate clippings. As you may know, we have always maintained very careful records and like to keep this book complete. Your cooperation will be greatly appreciated.

My very best regards.

Sincerely yours,

BCH:mb

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

March 27, 1954

Mr. Harvard H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Harvey:

To continue the deluge of letters, I am writing this time about Arthur Dove.

In your recent letter you mentioned that you were still interested in acquiring an example of his work. I know that you were on the committee which recommended the Dove to the University of Nebraska -- an unquestionably top painting by Dove.

It occurred to me that a savings could be affected by having the painting sent to you directly from Lincoln, Nebraska -- in the event that you do want to present it to your own committee. If not, I shall have it come back for exhibition here. The picture has not been shown before as it was superficially damaged and was not repaired until just before the Nebraska shipment.

Please let me know at your earliest convenience. My best regards.

Sincerely yours

RCR:la

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Georgia O'Keeffe

What I would like to suggest is that you let him have the four pictures for \$10,000. From time to time he will fill in the gaps but I feel that it is wise for him to go slowly and also I do not want to be in your debt or in our debt too long. With the \$10,000 expenditure he will complete the payments on the first group by the end of this year and average \$5000 a year toward the new group.

Will you please think about this and let me know your decision as soon as possible. He and Bart Hayes are planning a trip to Texas, California, Kansas and possibly New Mexico, but he would like to make certain that he has these pictures before he leaves, particularly so that he may include them in his exhibition at Vassar College. It will make a formidable cross section, one which will be maintained since the Foundation may not sell any works of art and must exhibit the paintings in public institutions with the eventual placement of these in a museum of note.

With the new set up in the gallery, I have been devoting myself more and more to the idea of making up such collections and have been very successful in relation to Marin, Dove, Demuth, Davis, Shahn and others, with buyers in various parts of the country, including museums. In these uncertain times it seems much wiser to concentrate on such public arrangements to assure preservation and permanency of the important works of art.

May I hear from you shortly.

Sincerely yours

PGHLa
P.S.

Incidentally, without knowing how you or I felt about "Winter Tree 111" Lane chose this without hesitation, indicating that he has very good taste, as I agree with you that it is by far the best Tree I have seen in the group of the subject.

| | | |
|-----|--------------------------|---------|
| 181 | Two Dark Allegheny Pears | 500. |
| 182 | Winter Tree Lil | 5000. |
| 183 | In the Patis I | 3000. |
| 184 | Calla Lily on Grey | \$3000. |

The sum total as you can see, is \$11,500. With a previous expenditure of \$8300.

Mrs. Halpert

2

March 1, 1954

I suggest that it might be a very good idea when you see Mr. Rousseau to ask him to write the catalogue Introduction if the show is to open there. Mr. Fraser has asked me to write a note on Marin for the group in their January exhibition. Hoping to hear from you before we meet,

Sincerely yours,

Duncan Phillips

DP.E

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

58 HARBOR VIEW PLACE

STATEN ISLAND, N.Y.

Dear Mrs. Halpert:

I don't wonder you're getting impatient at not having heard from me, but the will has just been probated and we have been given permission to move things out. Here is what data I have on the things you said you were--or might be--interested in.

DEMUTIS

I wrote Bobby Locher and here are the prices he gave, together with his file numbers for the pictures.

- (1) Number 186, Fruit and Thistle, big still life \$500
- (2) Number 316, Boys Bathing..... 350 ✓
- (3) Number 210, Architecture..... 350
- (4) Number 140, Man in Blazer (standing figure)..... 350
- (5) Number 112, Piano Player, circa 1911..... 200 - X
- (6) Number 557, Orchestra Conductor, pencil line drawing, "slight but witty"..... 100

You didn't see this last one, because we hadn't found it when you were there.

BERMANS

I can find no bills for the standing female figure or the bridge scene, but as I have to go to the Modern Museum about the Giocometti how would it be if I asked them to give approximate values? I have two more Bermans at this house-- a stage set and a very early fantasy, quite unlike his later work--which I can take to the Modern too.

BIG PORTRAITS

I paid \$600 for them long ago, wrote to Paul Fox in Hollywood from whom they came and he said I ought to get \$1500 now, but I think this is much too high--that California climate has gone to his head.

As I am anxious to vacate the apt. as soon as possible, in order to avoid paying another month's rent, could you let me have your offers this week? Jean Gordon (of Dorothy Draper) will be with me at the apt. at 3 p.m. on Tuesday Feb. 23 for an hour or so--Chelsea 2; 0385. Later we'll be at her house, Spring 7; 8398. Or you could reach her at the Draper office Wednesday.

Very sincerely yours,

Betty Thornley Stuart

February 21
1954

Cib. 7-8663

THE REGISTER AND TRIBUNE
DES MOINES 4, IOWA

FRANK EYERLY
MANAGING EDITOR

February 22, 1954

rior to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

The Marin drawing arrived in fine shape and the old mat doesn't matter. Karl Mattarn rematted the picture and George Shane is preparing a fine new frame for it.

I'll send you a check as soon as I get my income tax filed.

Sincerely,



FE:ds

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York



UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

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2.

Shahn or whether this is one of larger scope.

Our March exhibition is a one-man show, the first in America, of Pignon, and in April we will have an exhibition of the architect Walter Kilham. You will receive these catalogues.

Yours sincerely,

Creighton Gilbert
Creighton Gilbert

CG/nj

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March 20, 1964

Dr. Stephen S. Kayser, Curator
The Jewish Museum
Fifth Avenue at 92nd Street
New York 28, New York

Dear Dr. Kayser:

Thank you for sending me the list of exhibits for the "Biblical Themes in American Folk Art".

As I mentioned to you in my last letter I was very disturbed that none of the large paintings have been obtained for the show and I agree with Holger Cahill that it cannot be impressive without the major paintings by Edward Hicks. Neither his "Peaceable Kingdom" nor mine is large. You were planning from the outset to borrow the Albright or the Worcester example although I added a number of other Museums to the list in the event that these were not available. I was also greatly disturbed that "Noah's Ark" was not forthcoming nor the Krastus Field "Garden of Eden" from the Karolik collection. In the absence of these major paintings I feel that the show will be unimpressive. While all the other examples are of high quality they require focal points to hold them together as a comprehensive unit. Furthermore, with all the Hicks "Peaceable Kingdoms" extant it is far more desirable to have one with a Museum label for prestige.

I hate to carp constantly, but apropos of the above I think the selection of the representation might be improved on to include a larger distribution of collectors as it would be bad taste on my part to refer to the majority from my group. It seems more appropriate to have at least one example from the Thomas collection, one from the New York Historical Association, one from Mrs. Clark and perhaps one each from the Folk Art gallery and my personal collection, selecting a variety of themes. What do you think?

Sincerely yours,

EGH:mb

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN
TELEPHONE 7-2191

March 16, 1954

Mrs. Edith Hegor Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter. We are naturally delighted to add Stuart Davis' "Midi" to our collection of American contemporary painting. It's an exciting picture and one which will prove of great public interest.

I note that your exhibition ends March 27th. In as much as the Davis is being published in our April Bulletin with a short note by Mr. Buckley, I do hope that it will be possible for you to send us the picture immediately after the close of the exhibition so that it can be hung for people to see in our recent accessions gallery. I have approved the bill for the payment of \$2600. (not \$2500) which is the current amount which we have in the Schnakenberg Fund and the balance of \$550. to be payable in 1955. You are certainly kind to make these arrangements.

With best regards,

Very sincerely yours,

C. C. Cunningham

C. C. Cunningham,
Director

CCC:eg

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